

THE CRITIC:

Weekly Journal of Literature, Art, Science, and the Drama.

VOL. XVII.—No. 435.

NOVEMBER 6, 1858.

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Payment for the Course, including College Fee, £2. 18s.

N.B.—This Course is open to Gentlemen who are not attending other Classes in the College, as well as those who are.

A Prize of £100, offered by Lawrence Counsel, Esq., will be at the disposal of the Professor for presentation to the most proficient Student of this Class, at the end of the Session, if he consider the proficiency deserving of such a reward. If not, the Prize will be reserved for a future Session.

THOMAS L. DONALDSON, M.I., B.A., Ph.D., Dean of the Faculty of Arts and Laws.

CHAS. C. ATKINSON, Secretary to the Council. October 28th, 1858.

LECTURES on JURISPRUDENCE.—Prof. JOHN PHILIP GREEN, LL.B., Barrister-at-Law, will give a COURSE of about TWENTY LECTURES on JURISPRUDENCE, on MONDAYS, from SEVEN to EIGHT o'clock P.M., commencing, on the 8th of NOVEMBER, with an Introductory Lecture, "On the Science of Jurisprudence as a Branch of Ethical Philosophy."

Payment, including College Fee, £4. 10s.

This Course of Lectures is open to Gentlemen who are not in other Classes of the College as well as those who are.

A Joseph Hume Scholarship in Jurisprudence, of £200 a year, tenable for three years, will be awarded in December of 1858, and in December of every third year afterwards. Candidates must have been during the academical year immediately preceding Matriculated Students of the College, and must produce satisfactory evidence of having regularly attended the Class of Jurisprudence. The Examination will begin on some day between the 1st and 14th of December.

The Regulations concerning the Scholarship may be had on application at the Office.

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Greek and Roman History, about Six Lectures, before Christmas. English History, about Six Lectures, especially on the History of England under the House of Lancaster, between Christmas and Easter. General Modern History, between Easter and Midsummer, especially from 1660 A.D. to 1700.

The First Course will be commenced on Thursday, the 4th of November, at a quarter past 5 o'clock, and be continued on the following Thursdays.

Fees, including College Fee, for a Single Course, £1. 5s. for the Three Courses, 3*s.*

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For further particulars, see the College Prospectus.

THOMAS L. DONALDSON, M.I., B.A., Ph.D., Dean of the Faculty of Arts and Laws.

CHAS. C. ATKINSON, Secretary to the Council. University College, London, Oct. 23, 1858.

CAMBRIDGE LOCAL EXAMINATIONS.—London Committee.—A Committee, consisting of the under-mentioned gentlemen, will make the necessary arrangements for these examinations.

It is intended that the first examinations in London shall commence December 14th, at a place to be hereafter appointed by the Committee, of whom due notice will be given. One examination will be for students under 16 years, and the other for students under 18 years of age.

These examinations have been instituted for the benefit of all students who are not members of the University. They are, however, chiefly designed to test the education of those who are taken from school in early youth, and sent directly into the active business of practical life.

After each examination the names of the students who pass with credit will be placed alphabetically in three honour classes, according to the positive standard of merit attained by each student, and the names of those who pass to the satisfaction of the Examiners yet not so as to deserve honours, will be placed alphabetically in a fourth class. After the name of every student will be added his place of residence, and the school (if any) from which he comes to attend the Examination.

The students who pass with credit or satisfy the Examiners will receive certificates to that effect.

Full information as to the University regulations, and the subjects of examination, may be obtained upon application in writing to the Hon. Secretary, who will also furnish printed forms to be filled up by the candidates and their parents or guardians.

A student from any part of the kingdom may be examined in London, and those who have been candidates in the Oxford Examinations (whether successful or not) are eligible for the Cambridge Examinations.

The forms must be filled up, and sent to the Secretary, together with the fees (amounting to 3*s.*), on or before Saturday, Nov. 13.

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This List will be gradually increased.

FATHERLESS and MOTHERLESS.—Last Application.—INFANT ORPHAN ASYLUM, Wanstead. A few VOTES are earnestly entreated to secure the return of W. R. SHEW.

Proxies for this truly distressing case will be thankfully received by the Rev. THOS. WILTSHIRE, M.A.—Rectory, Bread-street-hill, City, E.C.

MUSICAL LECTURES.—A successful

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CRYSTAL PALACE.—AUTUMN and WINTER SEASON.—HALF-GUINEA SEASON TICKETS, available on every occasion to 26th April, 1859, may now be obtained at the Crystal Palace, and at 2, Exeter Hall.

MR. GEORGE BUCKLAND will RETURN from his tour in Ireland, on Monday, the 15th of November, to fulfil his engagements at the following literary institutions, viz.:—Witham, Walworth, London Mechanics' Institute, Chatham, Gray's-inn-road, Edmonton, Braintree, Chiswick, Brighton, Gosport, Bognor, Worcester, Uttoxeter, Barnstaple, St. John's Wood, Newmarket, Brixton, Epsom, Devizes, Stratford, Stockwell, Newhall. Address Stanhope Cottage, Park Village East, Regent's Park, N.

LONDON CRYSTAL PALACE.—Regent-circus, Oxford-street, and Great Portland-street.—This magnificent building will be OPENED to the public on WEDNESDAY, DECEMBER 1, 1858, for the SALE of all kinds of USEFUL and FANCY ARTICLES. It will contain the largest number of first-class Exhibitors of any Building in Europe. The Photographic Establishment is the finest in London. The Aviary, Conservatory, General Refreshment Room, and Ladies' Private Refreshment Room, with Retiring Room attached, will be replete in their several departments. Applications for the remaining space are requested to be made forthwith.

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LUCKNOW.—Messrs. DICKINSON have received by the last mail from India two highly-interesting Volumes, which were found in the residence of the rebel Daroghah Ahmed Ali. The collection contains some hundreds of Photographic Portraits of residents in Lucknow, mostly British Officers, who died or were killed, Natives of rank, and others. Messrs. Dickinson invite those interested to INSPECT these PICTURES: the names of many of the Portraits are not known.

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Pictures from the Country.

MESSRS. CHRISTIE and MANSON will SELL by AUCTION, at their great Room, King-street, St. James's-square, on SATURDAY, DECEMBER 4, at ONE o'clock precisely, a COLLECTION of PICTURES by Italian, Flemish, Dutch, French, and English masters, the property of a gentleman, received from the country; comprising Abraham Entertaining the Angels, a grand work of Van Dyck, mentioned by Dr. Waagen, and several other pictures from Alton Towers; a Forest Scene by Wynants, from Mr. Abram's collection, and specimens of

Bronzino, Weenix, Griffier, Boddington, Gennero, Pynacker, Ferg, Hemsley, Jordans, Waterloo, Mignard, Loutherbourg, Claude, V. der Capella, Cockeck, Morland, A. Both, Wouvermans, Omuneganc, Wilson, Also Claude's Liber Veritatis, 3 vols.; Smith's Catalogue Raisonne, 8 vols.; and a few other books on art.

May be viewed three days preceding, and catalogues had.

A Consignment of Ornamental and other China, direct from the Royal Manufactory at Meissen.

MR. GEORGE ROBINSON respectfully notes that he has received a valuable consignment of ORNAMENTAL and other CHINA from the above Royal Manufactory, and the same will be offered for SALE, at his ROOMS, 21, Old Bond-street, on WEDNESDAY, NOV. 10, at TWELVE o'clock.

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Note.—Mr. Geo. Robinson in this, as in his monthly sales of the works of modern artists, guarantees the originality of each picture.

IN RODD'S CATALOGUE for 1849, p. 62, is the following:—"Mowatt (Capt. Henry, R.N.), Relation of the Services in which he was engaged in America, from 1739 to the close of the American War, 1783."

Any person possessing the above MS., if he is willing to sell or allow a transcript to be made of it, will oblige the Advertiser, if he will write to "NOTTING HILL," care of D. Steele, Spring Gardens, S.W.

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[NOV. 6, 1858.]

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Nov. 6, 1858.]

THE CRITIC.

751

TO CORRESPONDENTS.

It's MSS.—Declined with thanks. Our staff of reviewers is already too large to admit of extension.
 J. F. J. (Tamworth) — The Pamphlet was published by Ridgeay, 169, Piccadilly; W. Kent and Co. 86, Fleet-street; and Mann, Nephew, 39, Cornhill; and was issued under the direction of the Committee of the Newspaper and Periodical Press Association for obtaining the Repeal of the Paper Duty.
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NOTICE.

The CRITIC for DECEMBER 4 (No. 439) will contain
A PORTRAIT OF WILLIAM HUNT,

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THE CRITIC.

SATURDAY, NOVEMBER 6, 1858.

M. DE MONTALEMBERT, one of the proudest and noblest men in France, and one of the ablest and most cultivated men of the day, has thrown down his glove, and the Emperor NAPOLEON III. has taken it up. The lists in which the tourney is to be tilted is a Paris law court; and, as the judges of the fight are persons known to be in the pay and entirely subject to the will of one of the combatants, the lovers of fair play may well tremble for the safety of the other. There is some hope, however, for M. de MONTALEMBERT. In the first place, he is a man of such great reputation both as an orator and a writer, that all Europe would be moved with the deepest indignation were he to suffer for uttering the faith that is in him. In the second place, he is so intimately connected with the old peerage of France—his ancestors were ennobled in the time of the Crusades—that LOUIS NAPOLEON, who is notoriously most anxious to conciliate the old blood, will scarcely dare to lay a finger upon his head—and there are some things which even an Emperor will not dare. We are told that "he will appear at the bar surrounded by the first men in France." If that be true, and we have little doubt that it is, it is clear that the French peerage regard it as a combat, not between man and man, but between party and party. Altogether it is likely to be a very serious fight, and in our opinion the combatant who is apparently the stronger has more cause for fear than his adversary.

It is plain to us that M. DE MONTALEMBERT, being a very clever man, and one by no means likely to thrust his head into the lion's mouth without a cause, must have had some good reason for his plain-spoken comparison between the present state of things in England and France. He is in France, and must know the stream of public opinion there. He is in a better position for calculating the result than any one here can possibly be. The old noblesse of France have all along held aloof from the Tuilleries since it was tenanted by its present occupants. Every inducement and

cajolery that could be devised for tempting them to come there, have been tried in vain. The few who succumbed to temptation have been ignominiously sent to Coventry by their order. But a few years ago, the president of the Jockey Club (the most aristocratic *cercle* in Paris) was blackballed out of his chair because he consented to become a senator. Such is the feeling of the order to which M. DE MONTALEMBERT belongs. They have waited ten years to find a voice; but now that they have found it, it is that of a Stentor.

We must confess that we await with uncommon interest the result of this exciting battle; and, in the words of the noble old Scotch motto, we cry, "God shaw the right."

ANOTHER well-known *littérateur* and journalist, Mr. SAMUEL CARTER HALL, is about to swell the already long list of author-lecturers. Mr. HALL has issued a prospectus announcing his intention of delivering lectures on "The Authors of the Age: Memories (from personal acquaintance) of Great Men and Women of our Epoch." The list of names set forth in the prospectus contains many of great reputation, such as—Hannah More, Lady Morgan, Moore, Sir W. Scott, Mrs. Opie, Rogers, Maria Edgeworth, James and Robert Montgomery, Charles Lamb, Wordsworth, Coleridge, Southey, Wilson, Allan Cunningham, James Hogg, Mrs. Hemans, Fenimore Cooper, Washington Irving, Lady Blessington, Miss Mitford, John Banister, Horace and James Smith, L. E. L., Mrs. Hofland, Thomas Campbell, Theodore Hook, and Thomas Hood. As Mr. HALL must have enjoyed many opportunities of observing the characters of these persons, by mixing with them upon a footing of equality, and not, as in his prospectus he modestly states, "below the salt," we have no doubt that these lectures will be well worth hearing. Both Mr. HALL and his accomplished wife have now held a very commanding position in the world of letters—a position which has certainly given them great facilities for observation—for a period which, if it were not for the lady, we should designate as "many years." At any rate, Mr. HALL has filled the editorial chair of the only "Art Journal" that has ever succeeded in England, for, if we mistake not, about a quarter of a century, and both he and his wife have made many important contributions to the literature of the country. Remembering this, it is natural to expect that his budget will be made up of something better than mere personal tittle-tattle, and, indeed, that it will present an instructive and intelligible picture of an epoch of literature which the lecturer has had the means of intimately studying. Need we say that we wish the adventure what it is sure to meet with—success?

A CORRESPONDENT of the *Morning Chronicle*, signing himself "A Newspaper Reporter," seems to be of opinion that we have "fallen into a trap" by adopting Mr. BRIGHT's "suggestion" as to the necessity for preserving the anonymity of the press. "It is," says the correspondent, "the suggestion of an enemy." Now, so far as we are concerned in this argument, we must declare, and call our columns to witness, that we have followed no suggestion of Mr. BRIGHT, but only our own firm and long-established conviction. It is not desirable that we should here recapitulate the arguments bearing upon the subject; but we do say that it is our clear opinion that the practice of signing original articles diminishes their value and influence. That it *ought not* to do so, granted; but such is poor Human Nature, that she is more impressed by the great, undefined WE (who may be JOHN BROWN or *may* be a Cabinet Minister), than by any definite knowledge of the actual writer of the article. We are also persuaded that the exposure of the names would inevitably have the effect of either breeding a number of personal quarrels—such as are now disgracing the press of France—or of making the tone of comment less fearless and independent. In other words, the article would lose in value, and nothing would be the gainer but the personal vanity of a few public writers.

The following refers to the communication respecting the Art Manufacture Association inserted in a late number:

SIR,—In your publication of the 9th instant there appeared a letter on the subject of the Art Manufacture Association to which I would now refer. I am one of those who, like "J. G.," were induced to subscribe a guinea on the understanding (as set forth in the prospectus, which alone I had seen) that, if they

were not of the happy "elect," they were at least to receive *something* in return. When I received the report of the association for this year I read it carefully through, and the conclusion I arrived at served but to confirm my previous impression, that—to use a mild expression—the whole affair was a swindle, a concern in the management of which the most reckless extravagance in the expenditure of money has been shown.

I may in corroboration of this refer you to the accounts of expenditure for the two years of the association's existence, as contained in the report, of which you have a copy. I need not again refer to the payments to "honorary" secretaries; this has been well done by "J. G." You will find in the accounts for 1857:

Payments to Taylor and Son for cases, fitting ditto, and packing.....	£946 12 0
Ditto for advertising, lithographing, and printing.....	1015 3 8
Ditto for miscellaneous expenses, in- cluding petty disbursements.....	796 10 7
Making a total of	£2758 6 3

for these three items alone in *one* year, independent of the other expenses. For the present year the amount of the same items is, as stated in the accounts, £222. 6s. 8d. But this sum does not represent the entire expenditure on these heads, as the payment there mentioned of 300*l.* to Taylor and Sons is said to be only *to account*. If I say that their account amounts to as much more, I do not think I am over the mark; so that Messrs. Taylor and Sons have feathered their nest to the extent of *over fifteen hundred pounds*. Perhaps the "experienced men of business, well qualified for the duty," will kindly favour us with some explanation of how they have so neglected a material portion of that duty as not to have told the subscribers the *exact amount* of Messrs. Taylor's account? The Committee, doubtless, congratulate themselves in having been sponged only to such a trifling extent—trifling in the eyes of such magnates as the late Lord Advocate (now Lord Justice Clerk) *et hoc genus omne*—and must feel exceeding proud at the splendid "Art Manufacture" bargain they made, by purchasing and fitting up cases in 1857 and 1858, at a cost of 150*l.*, which at this moment are worth, by their own valuation, *exactly 150l.*

I do hope some influential person will take the matter in hand, and sift the affairs of this association to the bottom; and expose the greed of "honorary" secretaries, the exorbitance of tradesmen, and the imposition practised on the subscribers, by a Committee who perform not, when to their part they swear.

I am sorry for having trespassed so much on your valuable space; but I plead as my excuse the nature of the subject, and my anxiety to warn others, who may be tempted by such baits as the Art Manufacture Association, not to believe "all gold that glitters," even although Lord Advocates, Baronets, D'ans, and learned dons should say it was.

DELTA.

Edinburgh, Oct. 30.

AN opportunity which we have enjoyed of peeping into the forthcoming "Mémoires de CATHERINE II." enables us to assure our readers that it is full of matter of the deepest historical interest. Her relations with PETER III., afterwards her husband, are related with the utmost minuteness from the time when she first met him at Enbin, at the palace of his tutor, the PRINCE-BISHOP of LUBECK, when she herself was only ten years old and the GRAND DUKE eleven. Five years afterwards, they met at the Court of Moscow, when the young fellow very frankly told CATHERINE that, although he was in love with a maid of honour, he had no objection to marry her, since his aunt desired it. The details given of the mode of life in the Russian Court at that time are of the highest interest, and are described with a natural and girlish minuteness which is of itself a very good proof of the authenticity of the document. When we remember what this woman eventually became, such pictures as the young CATHERINE playing at blind-man's buff with her companions in her bedroom reminds one of the tiger-kitten that is one day to grow into the full-grown animal. Then comes the marriage with the GRAND DUKE, and the *fêtes* and ceremonies, which lasted ten days. But such marriages do not bring much happiness, for we find the bride complaining that three days after marriage her husband is playing the fool with his military exercises and his valets, whilst she, poor soul, is driven, as a resource, to play billiards with the Chamberlain BERKHOLZ. But what was to be expected of a husband who had manifested a fondness for drinking at ten years of age, and who seems, by his wife's account, to have been a ferocious idiot? Some short time after this she confesses that she derived some comfort from reading the works of VOLTAIRE; and who shall

say what may not have been the influence of that audacious and hardy thinker in the formation of that character? And yet perhaps, after all, she had better have stuck to that style of reading than have gone to BRANTÔME, as she confesses she did very shortly afterwards. The character of the Empress ELIZABETH is set forth in these Memoirs with the minuteness of miniature-painting; a violent, despotic, imperious woman, who lashed herself into a fury by scolding, and yet was always to be disarmed with a Биноватыи Матушка—"I ask your pardon, Madam." A progress through Russia when the Empress visits the chief places in her dominions affords opportunity for many details respecting the manners and customs of the people, and CATHERINE is evidently a reporter to be relied upon, for she is singularly free from exaggeration, and in her private notes only sets down the precise truth. Thus, when she goes to see a naval review she says: "We went to see the ships manœuvre, but could see nothing but smoke." It would be well if some of our modern reporters would follow this excellent example. It is evident, however, we cannot, from a few specimens, undertake to review this extraordinary work: an extract or two translated will serve to give some idea of the material of which it consists, and we must then reserve our judgment until the whole of the case is before the Court:

FREEDOM IN PALACES.

One day, a girl of the wardrobe, a Fin in my service, and who was engaged to a servant at the Court, a relative of Yevreinoff, brought me a letter from André Czernicheff, in which he asked for many things. This girl had met him at the dwelling of her future husband, where they had passed the evening together. I did not know where to hide this letter then. I received it, and I did not wish to burn it, that I might remember what it asked me to do. For a long time I had even been forbidden to write to my mother. Thanks to this girl, however, I bought a silver pen and an inkstand. During the day I kept the letter in my pocket, and when I was undressing I hid it under my garter, inside the stocking; and before going to bed I contrived to get it from there and hide it in my sleeve. At length I replied to the letter, and sent him what he wanted by the channel to which he had entrusted his letter, and then chose a propitious moment for burning that letter which had caused me so much uneasiness.

Once, when the Empress was taken ill,

We dared not even speak of it, nor send to know how she was; because the question would have been asked, "How, by whom, and from whom, did you know that she is ill?" and if any had been named they would have been dismissed, or exiled, or even sent to the Secret Chancery—a State Inquisition, which was dreaded more than fire.

The GRAND DUKE had a fancy for dog-breaking, and kept his dogs in a kennel adjoining his wife's bedroom, so that they could smell the odour of the animals when in bed. From her report, the future autocrat of all the Russias was neither very skilful nor very humane at the business:

One day, hearing a poor dog howling terribly and for a long time, I opened the door of my bedroom in which I was sitting, and which led into that in which the scene was being enacted, whereupon I saw that he (the Grand Duke) was holding one of his dogs in the air by the collar, whilst one of his grooms, a Kalmuck by birth, held the animal by the tail ('twas a poor little puppy of the English breed), and with the thick handle of a whip the Grand Duke was beating the dog with all his strength. I tried to intercede for the poor beast, but that only caused him to redouble his blows. Unable to bear a spectacle which seemed to me so cruel, I retired with tears in my eyes to my room. Generally speaking, tears and cries, instead of exciting the Grand Duke to pity, made him angry. Pity was a sentiment painful and even insupportable to him.

CATHERINE herself was not destitute of fondness for sport; but it was after a more legitimate style. At Oranienbaum she used to dress in male costume from head to foot, shoulder her gun, and go shooting wild ducks accompanied by an old huntsman. These pursuits naturally affected her complexion, but our fair readers will be glad to have from the pen of the great CATHERINE herself a receipt for removing tan. It is a mixture composed of lemon-juice, white of egg, and French brandy. The proportions are not given; but the Empress pledges her imperial word that there is nothing like it for efficacy. The Amazonian habits of CATHERINE also prompted her to ride her horses as gentlemen do, and she plumes herself to no small an extent upon the invention of a saddle which, having moveable crutches, enabled her to ride en califourchon or otherwise at pleasure. A closer or more startling insight was never obtained into the private habits of the semi-barbarous court

than will be found in this volume. The espionage; the back-stairs intrigues; the favourites of the Empress ELIZABETH; the GRAND DUKE now hiding bottles of spirits in his room for a surreptitious carouse with his Kalmuck grooms, and now boring holes in the door to spy upon the private dinner of the Empress; a ball at Court whereat, by the Empress's express orders, the men were dressed like women, and the women like men—such are a few of the scenes to be laid bare in these memoirs; of which we have already said that they are written in a style perfectly feminine and natural, and that they bear the strongest possible internal evidence of an authenticity—which is, however, indubitably established upon other grounds.

CHARLES MACKAY,

POET, essayist, and journalist, was born at Perth in 1814. His family has been described, in Mr. Bennoch's memoir of him in Rogers's "Modern Scottish Minstrel," as being ancient and honourable. His paternal ancestors were the Mackays of Strathnever, in Sutherlandshire; while, on the mother's side, he is descended from the Roses of Kilravock, near Inverness. The Mrs. Rose of Kilravock, whose name appears in Burns's correspondence, was Charles Mackay's maternal grandmother.

Charles Mackay received the rudiments of his education at a school in London, and afterwards went to schools in Belgium and Germany. It was originally intended by a relative, General Mackay, that he should be a soldier; but Nature intended him for something else, and, as is invariably the case, Nature carried the day.

In what manner Charles Mackay made his *début* in literature we cannot pretend to say; poets are generally a timid, sensitive race of men, and it is probable that there was many an anonymous piece hazarded in the poet's corner of the journals, or the hot-pressed pages of the then fashionable albums, before the unpretending little volume upon whose title-page the name of Charles Mackay first stood confessed made its appearance. It was published in 1835, under the title of

1. Songs and Poems. By Charles Mackay. London: Cochrane and Macrone. 1835.

This volume it was that attracted the attention of Mr. John Black, then editor of the *Morning Chronicle*, who offered Mackay a place upon that paper, which he at once accepted and continued to fill, until he was promoted to the post of sub-editor, which he held until 1844, when he removed to Glasgow for the purpose of editing the *Glasgow Argus*. Here he remained until 1847, when he returned to London, and succeeded to the political editorship of the *Illustrated London News*.

It must have been that this active life of journalism during the earlier years of his career rendered Mackay less productive of more mature works than he otherwise would have been. Such a life leaves small room for the preparation necessary for the production of masterpieces. It must not be inferred from this, however, that he was idle. In 1839 appeared a second volume of poetry, entitled

2. Hope of the World. By Charles Mackay. London: R. Bentley. 1840.

In the same year he published a very agreeable volume in prose on

3. The Thames and its Tributaries. By Charles Mackay. London: R. Bentley. 1840.

In 1841 he wrote

4. Popular Delusions. By Charles Mackay. London: R. Bentley. 1841.

This work was designed to form a history of all the great and extraordinary delusions which have influenced mankind in large bodies, and is indeed the most complete treatise on that subject extant. A second edition of it was demanded in 1852, and was published by Messrs. Ingram, Cooke, and Co.

In the same year appeared

5. Longbeard, Lord of London: a Romance. By Charles Mackay. London: Geo. Routledge and Co. 1841.

The scene of this excellent romance was laid in London, and Mr. Mackay contrived to give so much local colouring to his scenes, that his description of a subterranean tunnel beneath Bow Church completely took in a civic archaeologist. A second edition was called for in 1850, when it was published under the name of *Longbeard; or, the Revolt of the Saxons*.

In 1843 came the most ambitious poem which had up to that, and indeed up to this time, appeared from his pen:

6. The Salamandrine; or, Love and Immortality. By Charles Mackay. London: Geo. Routledge and Co. 1843.

The idea of the poem was taken from the fantasies of the Rosicrucians about Gnomes, Amazons, Undines, Nymphs, Sylphides, and Salamanders, as they are developed in the mystical romance of the "Comte de Cabalis." It has since passed through a second and a third edition—the latter (in 1856) beautifully illustrated by Gilbert, and printed so as to render it quite equal to any of those gems of typography for which the Messrs. Routledge are growing so celebrated.

In 1845 a limited edition was issued of a volume entitled

7. Legends of the Isles, and other Poems. By Charles Mackay. W. Blackwood and Sons, Edinburgh and London. 1845.

The poems forming the second part of this volume were subsequently republished by Messrs. Routledge in 1856, and with a few additions made up a volume of their cheap series of Mr. Mackay's works. When we mention that they include the fine songs of "Tubal Cain," the "Founding of the Bell," and "Little Fools and Great Ones," it will be readily understood how needful such a republication was.

In 1846 Mackay was in Scotland, and among other results of his residence was the compliment paid to him by the University of Glasgow by conferring upon him the honorary degree of LL.D., shortly after which he published a series of letters addressed to Lord Morpeth on the subject of education:

8. The Education of the People and the Necessity for the Establishment of a National System: in a Series of Letters to the Right Honourable Viscount Morpeth, M.P. By Charles Mackay, LL.D. Glasgow: W. Lang. London: Simpkin, Marshall, and Co. 1846.

In this same year appeared

9. The Scenery and Poetry of the English Lakes: a Summer Ramble. By Charles Mackay, LL.D. With Illustrations. London: Longmans. 1846.

This is a species of literary history of the lakes, beautifully illustrated from the pencils of Hervey, John Gilbert, M'Kewan, D. Cox, junior, and other artists of reputation, and engraved by Thomas Gilks. It contains a great deal of curious information respecting Wordsworth, Southey, and the Lakists. A second edition of it was brought out in 1852.

Next appeared a short series of poems, entitled

10. Voices from the Crowd, and other Poems. By Charles Mackay, LL.D. London: W. S. Orr and Co. 1846.

Many of the poems comprised in this volume made their first appearance in the *Daily News*, which was started that year under the editorship of Mr. Charles Dickens. In the preface to a subsequent edition of them Mr. Mackay says that they were for the most part written in 1845, or in the early part of 1846, a time of great political and social agitation, and many of them were intended to aid the cause of free trade. Perhaps of them all the most universally popular was the stirring song, "The Good Time Coming;" but the whole collection was received with great favour, for a second edition was required before the year was out, and a third has been published by Mr. Routledge in a volume which also contains many of the "Town Lyrics."

In 1847 appeared

11. Voices from the Mountains. By Charles Mackay, LL.D. London: W. S. Orr and Co. 1847.

Messrs. Routledge also published a second edition of these in 1857. The year 1847 also saw the appearance of George Cruikshank's celebrated engravings on "The Bottle," in which that worthy but too zealous convert, falling into the common error of convertites, went what Mr. Dickens forcibly but not inappropriately termed "the whole hog" against the use of all "bottles," whether leather or vitreous. Mr. Mackay aided him in this by writing the poem which accompanied the pictures; and the series appeared as

12. The Bottle, in Eight Plates, designed and etched by George Cruikshank. By Charles Mackay, LL.D. London: David Bogue. 1847.

THE CRITIC, Saturday, November 6, 1858.

Engraved from a Photograph by HERBERT WATKINS, Regent Street.



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Charles*

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A sequel to this was called

13. *The Drunkard's Children: a Sequel to "The Bottle."* By Charles Mackay, LL.D. To Illustrate the Drunkard's Children, a sequel to "The Bottle," in Eight Plates, by George Cruikshank. London: D. Bogue. 1848.

Why Mr. Mackay assisted the artist-humorist in this wholesale attack upon drinking we do not understand, seeing that he is not, and never has professed to be, an apostle of the Total Abstinence principle. He certainly, who has sung no less truly than wittily that

Little fools may drink too much,
But great ones not at all—

he who has celebrated the charms of Champagne and the wines of Rhine and the Garonne, in that beautiful little poem "The Wines," which may be found in the collection entitled "Under Green Leaves"—he who has but lately raised an eloquent "Evoe!" in praise of the American Catawba—is hardly the man whom one would have expected to find making common cause with George Cruikshank and Mr. J. B. Gough.

In 1848 came

14. *Town Lyrics and other Poems.* By Charles Mackay, LL.D. London: D. Bogue. 1848.

This volume is dedicated by the author to Mr. Charles Dickens, with a compliment to the poetical character of that writer's prose. Shortly afterwards he edited a new edition of a work by the late John John Thomas Smith, sometime Keeper of the Prints and Drawings in the British Museum, and author of "Nollekens and his Times," and "a Book for a Rainy Day." This was entitled

- The Streets of London. With Anecdotes of their most celebrated Residents.* By J. J. Smith. Edited by Charles Mackay, LL.D. London: R. Bentley. 1849.

In 1850 appeared

15. *Egeria, or the Spirit of Nature, and other Poems.* By Charles Mackay. London: D. Bogue. 1850.

To this was prefixed an introductory essay, entitled "An Inquiry into the alleged anti-poetical tendencies of the present Age," in which it is contended that, although a practical, the English are not necessarily an unpoetic nation. "Egeria" is by many of Mr. Mackay's admirers esteemed the most highly of all his works. Next year he published

16. *The Mormons; or, Latter-Day Saints. A Contemporary History.* London: published at 227, Strand. 1851.

In the preface to this the author states that, whilst engaged on the subject of "Labour and the Poor," he was attracted by the Mormon question, and led to examine into it, the result of his investigations being published in three letters to the *Morning Chronicle*. These he afterwards expanded into a volume, the fourth edition of which appeared in 1856. In 1851 Mackay also edited a

collection of songs and ballads for the Percy Society. It is entitled

- A Collection of Songs and Ballads relative to the London Prentices and Trades; and to the Affairs of London generally during the 14th, 15th, and 16th Centuries.* Edited, with Notes and Introduction, by Charles Mackay. London: Printed for the Percy Society. 1851.

In 1853 Charles Mackay, aided by the Hon. Mrs. Norton, edited a collection of poetical scraps and engravings, selected from the albums and annuals; four volumes of it appeared under the name of

- The Drawing-Room Scrap-Book:* being a Selection of the most favourite subjects from the Drawing-Room Scrap-Book. Edited by the Hon. Mrs. Norton and Charles Mackay, LL.D. London: Peter Jackson (late Fisher, Son, and Co.) Paris: H. Manerville.

In 1854 Mr. Mackay assisted Dr. William Cooke Taylor in the production of

17. *The World as it Is: a New and Comprehensive System of Modern Geography, Physical, Political, and Commercial.* By William Cooke Taylor, LL.D., of Trinity College, Dublin, and Charles Mackay, LL.D. London: Peter Jackson, &c. 1854.

This handsome geographical work professes to differ from modern geographies, inasmuch as it gives a full account of the present condition of the world. It is in three volumes quarto, and is plentifully illustrated with maps and engravings. Mr. Mackay's share in this work was not very great; but as his name appears upon the title-page it was necessary to make mention of it.

In 1856 was published

18. *The Lump of Gold, and other Poems.* By Charles Mackay. London: George Routledge and Co. 1856.

Next year he edited two volumes, entitled, respectively:

- The Book of English Songs.* Edited by Charles Mackay. London: Houlston and Wright.

- The Book of Scottish Songs.* Edited by Charles Mackay. London: Houlston and Wright.

Although we cannot number them among his original works, the value of these two excellent collections of national songs is materially enhanced by the notes and observations of Mr. Mackay. For some reason or other, he did not see fit to complete the series with a selection of Irish Songs; and that task has been undertaken very recently by Mr. Samuel Lover, who in the execution of it has adopted precisely the same plan and mode of classification as were used by Mackay.

Last year (1857) came the last volume of poems that has appeared from Charles Mackay's pen. It was entitled

19. *Under Green Leaves.* By Charles Mackay. London: George Routledge and Co. 1857.

After the publication of this he started on a trip for America, where he visited all the principal parts of the United States in succession, delivering lectures upon English Poets and Poetry, and enjoying the most enthusiastic and flattering receptions wherever he presented himself.

Last winter, when he was away in America, Messrs. Routledge issued, in the form of one of those glorious Christmas books with which they are wont to celebrate the beginning of each year, a careful selection of poetical specimens that had been arranged by Mr. Mackay. It was entitled

- The Home Affections portrayed by the Poets.* Selected and Edited by Charles Mackay. Illustrated with one hundred Engravings, drawn by eminent artists and engraved by the Brothers Dalziel. London: Geo. Routledge and Co. 1858.

Since his return to this country, which occurred during the past summer, he has delivered these lectures occasionally; but it is doubtful whether the life of busy journalism which he leads here will suffer him to continue them. There is now in the press, to be published by Messrs. Routledge, a complete collection of all Charles Mackay's songs, illustrated by J. Gilbert. In addition to those which have been already published, the author has added about a hundred new ones.

MISERRIMUS.

[An unpublished song by Charles Mackay, from his forthcoming "Songs for Music."]

THERE'S nothing I prize beneath the sky,
Or great, or small.

And I were happy, could I die,
And go to the bourne where goeth all.

I once prized wealth, but it brought me grief—
Ah me, forlorn!

And I fancied every man a thief,
And cursed the hour that I was born.

I once prized a woman, and loved her well—
Ah, weary day!

But great was the misery that befell,
And crown'd my hair with silvery gray.

I once prized the love of a little child—
Unhappy me!

It grew to a man, and drove me wild
With ingratitude and treachery.

I once prized a friend, and thought him true;
But hard my fate!

There was no wrong he would not do,

And he made my fire-side desolate.

I once prized Fame, and follow'd its light—
Oh dupe! to care

For such a false and wayward sprite,

Born of the foulness of the air!

There's nothing I prize or value more;

Nothing at all!

Nothing behind me, nothing before!

Nothing at all! Oh, nothing at all!

ENGLISH LITERATURE.

SCOTTISH BALLADS.

The Ballads of Scotland. Edited by WILLIAM EDMONDSTOUNE AYTOUN, D.C.L., Author of "Lays of the Scottish Cavaliers," 2 vols. Blackwood and Sons, Edinburgh and London. 1858.

The author of "The Lays of the Scottish Cavaliers," and of "Bothwell," although a writer of multifarious prose and verse, satirical and serious, is chiefly known to the exoteric public as a musical and imaginative poet with strong Jacobite leanings. Let no one, however, take up these volumes in the belief that they constitute what is called a "popular compilation," or that they are a collection of Scottish songs, indiscriminately ancient and modern, chosen exclusively for the "pleasing" qualities which might recommend them *virginibus puerisque*. Professor Ayton has brought to his task the severe discrimination and austere criticism of a classical editor. He rejects all compositions posterior in authorship to the Union, so that "The Older" or "The Ancient Ballads" of Scotland might have been the appropriate title of his volumes; such imitations of the antique as "Hardyknute," however clever, are sternly excluded. In this respect Professor Ayton's differs notably from the excellent collections

of Mr. Robert Chambers and Mr. Alexander White-law; while from the former, in particular, it differs in the much larger number of genuine ancient ballads which it includes. But it is on his critical labours as a collector, that Professor Ayton chiefly and justly plumes himself. Of most of the old Scottish ballads there are extant several versions, the mutual discrepancies of which are often important. Some editors in these cases have, like Mr. Motherwell, picked out what appeared to be on the whole the best version, and published that without any reference to the "various readings" of the others. This is a short and simple but evidently an unsatisfactory proceeding. Professor Ayton, on the other hand, has endeavoured, by a careful consideration of the varying versions and the circumstances under which they were produced, to construct a satisfactory text. He may not have always succeeded; but we can testify, from some knowledge of the subject not acquired yesterday, that, on the whole, he has been very eminently successful. We would venture, however, to hint that in future editions the accomplished editor might with advantage subjoin, occasionally at least, the "various readings" of his text,

especially when these have been familiarised by custom as the traditional renderings. Now and then, too, where very different versions of a whole ballad are extant, it might be well to insert in an appendix the less authentic or satisfactory, but still often interesting, versions. If we hint, moreover, that, especially for the benefit of Southern readers, the notes explanatory of archaic or Scottish terms might be a little more frequent, we have exhausted our list of suggestions for the second edition, which, we hope, is soon to make its appearance. For the rest, so careful and so sound has been the collation of the text, and so complete the selection of the genuine ballads and genuine passages of ballads from a mass of apocrypha and from the large song-collectanea of Scotland, that this may already be pronounced the standard collection of the kind. The introductory notices are generally brief, but sufficient. There is a most interesting and frequently original introduction on the history and biography of Scottish minstrelsy and poetry. Lastly, the volumes are conspicuous for their typographical elegance, and yet are very moderate in price. What remains there to be said in the way of praise?

On the practices and *status* of the old Scottish minstrels there is in Professor Aytoun's well-written and lively introduction some curious speculation as well as information. His theory to account for the widely-varying versions of the same ballad prevalent in various parts of the country is peculiar and original. He supposes that the minstrels were very often the authors, and not merely the reciters, of the ballads which they sang. Each would be cautious of letting his brother-minstrel know his ballads; and in the case of minstrels in the same district, there would be little fear of what Professor Aytoun pleasantly calls "an infraction of copyright." Public opinion would prevent it and punish the offender. A Selkirkshire minstrel would be "chary of appropriating any part of the strains especially belonging to a tuneful brother of Dumfries. They were travellers in the same circuit, and often appeared before the same audiences; and immediate detection, and, I doubt not, disgrace, would have followed any act of larceny." It would be different, however, with a minstrel from the braes of Yarrow who should make an expedition to Deeside—as a London playwright, we may add, might take a trip to Paris and its theatres. "If he could pick up a story or a fragment of verse from the recitation of a professional practitioner of Aberdeen, he thought it neither sin nor shame to appropriate these, and to turn them to account as so much valuable addition to his own trading capital." The Aberdonian would not suffer, while the Borderers would be gratified with something new. It is only in this way, Professor Aytoun thinks, that the "marked discrepancies pervading whole versions of a ballad" can be accounted for; and his view, he alleges, is sustained by the internal evidence of the ballads themselves.

This, however, is a theory, though a novel and ingenious one. But new and interesting matters of fact are chronicled in the curious extracts, printed for the first time in Professor Aytoun's introduction, from the books of the Lord High Treasurer in the reign of James IV., preserved in the General Register House of Edinburgh. This is the James of Flodden, as our Scottish readers will remember—he who, as the historians tell us, early became melancholy and superstitious, binding about his waist an iron belt, to be worn day and night, as a penance for his share in the rebellion against his father. Did he seek, like Saul, in music a refuge against melancholy? The nature of numerous entries in his treasurer's account would seem to warrant the belief. Minstrels, musicians, and story-tellers, of every age, sex, and degree, figure frequently as the recipients of his bounty. Professor Aytoun doubts whether the Court of good King René of Provence was more minstrel-haunted than that of James IV. of Scotland." Foremost among the rewarded artistes there appears, so late as 1492, Blind Harry, the famed poetic chronicler of Wallace, (well known to young Robert Burns and to young Walter Scott), and who must then have been in "extreme old age." Then there are rewards to "Wallace that tells the tales" (we modernise the archaic spelling), "Sir Thomas Galbraith, Jock Goldsmith, and Crawford, for the singing of a ballad to the King in the morning," among them two pounds fourteen shillings, which be it remembered are Scots. One "Wither-spoon" combines the various functions of poulticer and oral novelist. He is entered as "the fowler that told tales and brought fowls to the King." Then there are gratuities to "the broken-backed fiddler in St. Andrews" (in the original "the broken-bakkit fiddler in Sanctandris), and "the shoe-maker luter" ("soutar-lutar.") One nameless reverend gentleman of a vocal turn survives in the accounts as "the crooked vicar of Dumfries that sang to the King in Lochmaben, by the King's command." This tuneful ecclesiastic received for his performance fourteen shillings Scots. "The best foreign talent" was not neglected; we have frequent entries of payments to "Italian minstrels."

We need but glance at the very first ballad in the collection, and at its introductory notice, to see new light thrown on doubtful points. It is what Coleridge called "the grand old ballad of Sir Patrick Spens." On the dispute respecting its historical basis Professor Aytoun, like Mr. Motherwell, believes that "the ballad refers to the fate of the Scottish nobles who, in 1281, conveyed Margaret, daughter of Alexander III., to Norway on the occasion of her nuptials with King Eric. According to Fordun, the Abbot of Balmerino and many nobles were drowned on their return home." The antiquaries have

opposed this view on the ground that Spens is not an early Scottish name. Not only, however, has Professor Aytoun found "the name of Malisius de Spens in a charter of Robert III." (and so forth), but to the charge that "the name of Sir Patrick Spens is not mentioned in history" he makes the following satisfactory and suggestive reply:

I am able to state that tradition has preserved it. In the little island of Papa Stronsay, one of the Orcadian group, lying over against Norway, there is a large grave or tumulus, which has been known to the inhabitants from time immemorial as "the Grave of Sir Patrick Spens." The Scottish ballads were not early current in Orkney, a Scandinavian country; so it is very unlikely that the poem could have originated the name. The people know nothing beyond the traditional appellation of the spot, and they have no legend to tell. Spens is a Scottish, not a Scandinavian name; is it, then, a forced conjecture, that the shipwreck took place off the iron-bound coast of the northern islands, which did not then belong to the crown of Scotland. "Half owe to Abergour" signifies nothing more than that the vessel went down half-way between Norway and the port of emigration.

During his first Premiership the Earl of Derby conferred the sheriffdom of Orkney on Professor Aytoun. Perhaps the passage just quoted is a small but interesting literary result of the appointment.

In remarking on the peculiarities of Scottish ballad poetry, Professor Aytoun indicates as one of them the frequency of apparitions of the dead. These are not introduced, as generally in most ballad-poem, because the *revenant* has to expiate some deadly sin, to punish some unavenged crime, or to claim the fulfilment of some unkept promise, but sometimes in consequence of the voice of mourning. Nothing can be more touching than the description, in "The Wife of Usher's Well," of the return from and departure to the Silent Land, when the despair of the mother evokes the presence of her three drowned sons. The feast of reception is over,

And she has made to them a bed,
She's made it large and wide;
And she's ta'en her mantle her about,
Sat down at the bed-side.
Up then crew the red, red cock,
And up and crew the gray;
The eldest to the youngest said,
"Tis time we were away.
"The cock doth crow, the day doth daw,
The channorin' worm doth chide;
Gin we be missed out o' our place,
A saln pain we maun bide."
Lie still, lie still but a little wee while,
Lie still but if we may;
Gin my mother should miss us when she wakes,
She'll go mad ere it be day.
O it's ye've ta'en up their mother's mantle,
And they've hung it on a pin:
"O lang may ye hing, my mother's mantle,
Ere ye hap us again!"

Or, to turn from a pathos to a humour peculiarly Scottish, take the closing stanzas of "The Laird of Drum." The Laird of Drum, like Tennyson's Marquis of Exeter, has married a maiden of low degree, at whom his friends looked askance on their marriage-day. Instead of the bows of "many a gallant gay domestic," as in the Poet-Laureate's "Lord of Burleigh":

Four and twenty gentlemen
Ga'd in at the yates of Drum, O;
But no man has lifted his hat
When the Leddy o' Drum came in, O.

On the wedding-night, the husband, though a loving one, cannot help exclaiming:

Gin ye had been o' high renown,
As ye're o' low degree, O;
We might ha'e baith gane down the streets
Amang guude companie, O.

To whom his spouse, with semi-democratic, semi-philosophic frankness:

I taund ye weel ere we were wed,
Ye were far abune my degree, O;
But now I'm married, in your bed,
And just as guude as ye, O.
For an I were dead, and ye were dead,
And baith in ae grave had lain, O;
Ere seven years were come and gane,
They'd no ken your dust frae mine, O.

The tragic ballad of "Edward, Edward!" (modernised a few years ago by Mr. R. H. Horne, if we remember rightly) has been said to strike "the deepest note which is sounded in any Scotch ballad." Less known, but very striking in its way, is the following of "The Two Corbies," which has always seemed to us to present an unequalled picture of desolate forsakenness and grim sensual gloating over a noble prey—"Corbie," it may be necessary to explain to some

southern readers, is Scotch for crow (*Lat. Corvus Fr. Corbeau*), here of the carrion species.

As I was walking all alone,
I heard twa corbies making a man;
The tane into the t' other did say,
"Whaur shall we gang and dine the day?"
"O doun beside you auld fall dyke
I wot there lies a new-slain knight;
Nae living kens that he lies there,
But his hawk, his hound, and his lady fair,
"His hound is to the hunting gane,
His hawk to fetch the wild fowl hame,
His lady's ta'en another mate,
Sae we may mak' our dinner sweet.
"O we'll sit on his white hanse bane,
And I'll pyke out his bonny blae een;
Wi' a lock o' his gowden hair,
We'll theeck our nest when it blows bare.
"Mony a aye for him makes maen,
But nae shall ken whaur he is gane;
Over his banes when they are bare,
The wind shall blaw for evermar."

But were we to go on quoting, as we could wish to quote, we might fill a whole paper. So final thanks to Professor Aytoun for his compact, complete, and excellently-edited collection.

DE QUINCEY'S NEW VOLUME.

Leaders in Literature; with a notice of traditional errors concerning them. By THOMAS DE QUINCEY. London and Edinburgh: James Hogg and Sons.

SOME one or other having, we suspect, suggested to the good-natured author of this volume that an alliterative title was a great help to the sale of a book, and having moreover perhaps given him the particular title—*Leaders in Literature*—Mr. De Quincey has not only adopted it, but been at the pains of writing a preface to defend the choice. There are only, after all, he tells us, three "leaders in literature" criticised here—namely, Plato, Herodotus, and Pope; and the rest of the volume consists of papers on "Theory of Greek Tragedy," "Language," "French and English Manners," "Sortilege and Astrology," and "Charles Lamb" and "Walter Savage Landor," who, it seems, are not "leaders in literature." There seems to be a little clap-trap in thus selecting a title which in reality suits only a third portion of the volume, and the application of which to the three authors in question is altogether arbitrary.

Passing from this preliminary objection, the volume before us, alike in beauties and defects, is highly characteristic of Mr. De Quincey's strange and subtle, but often one-sided and capricious, genius. There are the out-of-the-way learning; the intensely elaborate yet easy style—a style reminding you of one of Nature's works, such as the trunk of a tree, whose simple massive structure is seen on close inspection to be the result of ten thousand delicately-finished and infinitely-varied lines; the tone of hearty self-satisfaction; the trains of philosophic thought, often indeed more conjectural than solid, and often conducting you through new and more intricate paths to the old points of view; the frequent blunders in point of fact; the restless elasticity and eccentricity of thought, strangely combined with a solemn and concatenated mode of writing; and the somewhat heavy and elephantic wit and humour—all are here, although not perhaps displayed with so much brilliant effect as in some of his former volumes. You feel more than in any of them that it is an old man who is prelecting to you, although an old man who has managed wonderfully well to preserve the freshness of youthful feeling and the glow of youthful enthusiasm.

The first paper is on Pope, and contains some very sound and able criticism. He denies that Pope was the most correct of all poets and that he belonged to the French school. In opposition to the former notion he accuses him of blunders in syntax, of confusing his meaning by imperfect expression, and of inconsequential reasoning. We think the instance of obscurity is not very happily chosen. It is this:

Know God and Nature only are the same,
In man the judgment shoots at flying game.

Of this he says:

The first line one would naturally construe into this, that God and Nature were in harmony, while all other objects were scattered into incoherency by differences and disunions. Not at all: it means nothing of the kind, but that God and Nature only are exempted from the infirmities of change. They only continue uniform and self-consistent. This might mislead many readers; but the second line must do so, for who would not understand the syntax to be, that the judgment as it exists in man shoots at flying game? But, in fact, the meaning is, that

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the judgment, in aiming its calculations at man, aims at an object that is still on the wing, and never for a moment stationary.

Now it is curious that, while carelessly turning over the pages and glancing at the above couplet, we instantly, without having read De Quincey's comment, made out Pope's meaning to be what his commentator states; and so, we think, would most people. The inversion is very obvious and slight. As to Pope's "correctness," the term as applied to him often, we suspect, refers not so much to his logical or grammatical superiority as to the exquisite, though mechanical, balance of his verses, to his trembling delicacy of touch, and to his freedom from the many blunders in taste—sometimes glorious and sometimes the reverse, sometimes redeemed by a power of imagination which places them above Pope's reach, and sometimes sinking below it—to be found in Shakspere, in the other early dramatists, and in Dryden. Correctness implies relation to a rule or ideal; and the question in reference to Pope and Dryden is, not which has the higher ideal, but which has attained the nearest to its fulfilment. Dryden, we think, had unquestionably the higher ideal as well as the greater original power; but Pope, by culture, was enabled to do more justice alike to his standard and his genius, and hence he is called happily by Sir Walter Scott, "the Deacon of his craft."

De Quincey's remarks in opposition to the common error that Dryden and Pope belonged to the French school are strikingly just. He asserts, first, that neither Pope nor Dryden knew or admired French literature much; and, secondly, he maintains that the school to which they belonged "was a school developed at a certain stage of progress in all nations alike, by the human heart as modified by the human understanding." Had Boileau and Corneille never existed, Pope and Dryden might, being due at their day. In like manner it was not the French Revolution which created our Godwins, Coleridges, and Wordsworths: they—the Revolution itself—aye, and its great and powerful opponent, Burke, whose "Reflections" formed such a "Reply" to that Revolution as Vesuvius gives to Etna—were all products of the same volcanic and resistless energy of mind and of popular passion struggling up against rank, wealth, and power. Nor was it altogether Germany that gave us our Shelleys and Caryles. They and the German writers were alike bubbles upon the one ocean of uneasy speculation and discontent with the Present and the Past. But, while agreeing with De Quincey in defending Pope's quasi-originality, we think he mistakes when accusing him of voluptuous indolence, and of a want of profound philosophy, systematic scholarship, and persevering study. Why, Pope would not have been Pope had he been capable of, or inclined to, all this hard work. He that produces essences must live on essences. To create such delicate, refined, and piquant writings as those of Pope, a diet of roast beef, plum pudding, and old port was not proper—it required rather peacocks' tongues, potted lampreys, and minute thimblefuls of ether or of the quintessence of alcohol. Hence Pope did not, like a gigantic genius, "grapple with whole libraries;" but he skimmed their surfaces, and selected what best suited his own tastes and tended best to develop his own nature. De Quincey compares him to a "libertine butterfly" instead of a "hard-working bee," and so he was; but a butterfly never transmigrates into a bee. It was not merely "early luck" and "bodily constitution" which made Pope comparatively a trifler—it was still more mental tendency. He knew he never could become a Milton, a Bentley, or a Clarke, and he set himself to become an Alexander Pope—fed up to his fit and tiny proportions by the daintiest of intellectual diet, and accomplished by the most elegant and *recherche* wanderings through the flowery gardens, rather than through the deep forests, the towering mountains, and the dim mines of learning. Truly and most felicitously does De Quincey show Pope's unfitness for an "Essay" on that profound subject, "Man;" but he was eminently fitted for writing a clever "Epigram" on Man—and such his poem in reality is, and should have been denominated.

De Quincey's remarks—to quote which we regret we have not room—on "Eloisa" form the subtlest and most eloquent portion of this critique. We cannot, however, agree with him in thinking Pope insincere in all his "Characters of Women." We know that he thought very highly of these productions himself, and few men care for their

own falsettoes. De Quincey denies that Pope was a woman-hater; we never heard him so styled. It is evident that, originally at least, he loved women "not wisely but too well;" and if latterly he bent his arrows at the sex, it arose from disappointment and self-disgust. He had found women ready enough to flirt with him on account of his fame; but who could marry or love such a crooked and deformed mannikin, resembling in his person one of those figures with a large head and a huddle of black and bent scratches instead of limbs, which schoolboys trace on the back of copybooks? He had not, indeed, the intensity or the fury of Swift's ultimate hatred at woman, and hence the levity of some of his satiric strains; but we think he was quite as sincere when assailing his Atossas and Silias as his Theobalds and Cibbers.

These "dunces," male and female, Pope only despised or hated with the half of his heart; but to Addison he extended all the resentment that was possible to his nature, and no weapon in the armoury of Pluto was ever wrought out with such persevering diligence of malignity and such infernal skill as the verses on "Atticus." De Quincey here, as well as in all his other writings on the subject, gives an unjust preference to Pope over the amiable "Spectator," at least in their moral character and their transparency of thought and action, if not in their powers of mind. We humbly venture to think, on the contrary, that Joseph Addison excelled Alexander Pope as much in the truth and the excellence of his private life as in genius. De Quincey says: "Addison had the infirmities of envious jealousy, of simulated friendship, and of treacherous collusion with his friend's enemies." The only foundation for these charges, so far as we at present remember, lies in two circumstances. It is asserted that when Pope gave Addison a hint that he was to introduce machinery into a new edition of the "Rape of the Lock," the latter disapproved, and said it was a delicious thing already, *merum sal*. This Pope and some of his friends attributed to jealousy; but it is obvious that Addison could not foresee the success with which the machinery was to be managed, and did see the difficulties connected with the tinkering of such an exquisite production. We think had he advised Pope to introduce the machinery it would have been a far more insidious counsel, and yet after the success of that bold addition he would now probably be commended for generosity! It is said again that when Tickell, Addison's friend, published the first book of the Iliad, in opposition to Pope's version, Addison gave it the preference. This led Pope to assert that it must have been Addison's own composition. Edward Young, who had known Tickell long and intimately, supported Pope in this conjecture, and said that if Tickell, as averred, had written this translation at college, he would have shown it to him. It is now, however, we believe, certain from the MS., which still exists, that Tickell was the real author. Besides, we do not see what right a man like Pope, who could not "drink tea without a stratagem," and whose letters as well as poems convict him of the grossest flatteries and falsehoods, had to blame Addison for intrigue and treachery. Looking, too, at the respective positions of the two parties, it seems far more likely that Pope should envy Addison than Addison Pope. Addison was not only the most distinguished essayist of the day, but a popular dramatist, a conspicuous member of the dominant party, a secretary of state, surrounded by a circle of devoted admirers, and altogether, except in one point—that of his domestic life—a most successful and enviable, as well as an amiable and pious, man. It were an absolute inversion of all the ordinary principles of human nature to suppose that he envied and sought to undermine, a poor, sickly, crooked, effeminate Papist, who, however eminent as a poet, had hardly a day's health, was devoured by a waspish temper, and who, though permitted to mingle with aristocratic circles, mingled with them rather as a pet lapdog than as an equal. Let it not be forgotten that Addison wrote a most friendly "puff preliminary" about Pope's Homer, which, after the petty stories of biographers are ignored, shall live at least as long as the character of "Atticus" in the immortal pages of the "Spectator"—that graceful yet colossal monument to its author's genius.

Toward the close of this paper there is an admirable exposure of Pope's shallow scepticism, as developed in the "Essay on Man," and an exposition, equally excellent, of the reflex influence of Christianity, and the unique power it

exerts on the heart and the moral nature. We coincide too, in the main, with his notions about didactic poetry. It may seem at first sight paradoxical to assert that didactic poetry is not intended to teach, and may remind one of *lucus a non lucendo*—another of the parts of Hamlet omitted in the play—and a third of Peter Pindar's razors, which were made to sell and not to shave. All, however, will grant that in every good poem of this class the didactic element should be subordinate to the poetic. It is so in the "Georgics," in the "De Rerum Natura," in Armstrong's "Art of Preserving Health," in Akenside's "Pleasures of Imagination," &c. De Quincey, however, goes further, and asserts that the didactic does not enter, properly speaking, as an element into that species of poetry at all. It is simply a background—a buttress—foil—to the poetry of the strain. The didactic matter is, as Sheridan said of the plot of a play, a peg on which to hang fine things; or, as De Quincey says, "It is a pretence, as when a man pretends to give you a lecture on farming, in order to have an excuse for carrying you all round his beautiful farm;" and, moreover, that it is not by teaching that didactic poetry moves, but in *spite* of teaching. In this last expression, however, our author is, we think, inconsistent and erroneous. If the didactic matter serves to relieve and bring out the effect of the poetry, is it not rather a help than a hindrance, and how can it be *in spite* of it that poetry moves? We think that the truth may be more accurately stated thus: Didactic poetry is intended to bring out all the poetry possible from some subject of a dry and didactic kind. It is the bringing of a barren moor to the highest state of cultivation. It is drawing out the concealed riches of an unpromising subject. It is making the desert rejoice and blossom as the rose—not, however, by importing flowers, but by nourishing the native vigour of the soil till it bursts into spontaneous blossoms. And the principle on which it works is that there is poetry in, or that we can extract poetry from, everything. In didactic verse the precepts are necessary to the poetic part, just as earth-pots are to flowers: they nourish their growth, define their shape, and feed their luxuriance. De Quincey supposes that didactic themes are all *in the way* of the poet, whereas the truth is they only *seem* to be in his way; they are in reality only waiting to work his work, and to become musical and winged at his pleasure. In the Epicurean dance of atoms there rung a rhythm which it behoved Lucretius to echo. Under the clods of the Roman valley there lurked floral vegetation of poetry which Virgil must bring to light. In the veins of Esculapius, the tutelar genius of the healing art, there circulated a blood of imagination which must flow forth to the lancet of Armstrong. In the Fleece there lay a secret gold which Dyer must seek, find, and form into a splendid poetic image. And in the Sofa there slumbered a poetry which must awake at the touch of Cowper. And yet all didactic poetry does teach; it teaches the beauty that is in truth, and that nothing which is true, natural, and real, but may be made to effloresce into poetry.

The next paper, on the "Theory of Grecian Tragedy," contains a deeper glimpse than any previous critic had been able to take into the essence of that strange form of artistic composition. He defines it to be the poetry and dramatic exposition of "situations," holding that there is in the Grecian drama no real growth of passion, no fluctuation of feeling; but that all we are wont to call dramatic is either excluded or held entirely subordinate to the fixed central positions occupied by the leading persons of the play, and to which the other elements are entirely subordinate. The defect in this essay is, that, while stating the essential element of the Grecian play, the author omits to show how its limitations set it immeasurably below the Shaksperean form, and reduce it to a gigantic GRECIAN MANNERISM, unworthy and incapable of reproduction in any other clime or after-age.

The chapters on "Language," "French and English Manners," "Herodotus," and "Plato's Republic," are all interesting, full of learning and ingenuity, although here and there perverted to paradox, and mistaking half-truths for whole truths, and no-truths for half. "Sortilege and Astrology" begins with a piece of poor abortive humour, and closes with an account of astrology equally superficial. No two beings, he says, were ever born at the same precise moment; HENCE it is impossible to predict their precise after-destiny!

But, supposing the premises of astrology true, which De Quincey seems rather to grant, why should not their GENERAL fate be foreseen? The wit of this paper is, as usual with our author, somewhat strained, and always appears to us to arise, not from native tendency, but from a fixed determination to produce something sparkling. His "Notes on Savage Landor," although swarming, we had almost said perspiring at every pore, with blunders—as where he says, "Nobody in this generation now reads 'The Spectator'!!! and where he accuses poor Landor of "too much wealth"—has subtle touches, and, owing to recent circumstances, is sure to be read with avidity. The chapter on Charles Lamb is in parts exceedingly beautiful, and the warmth of its eulogium convinces us that Lamb's writings—the net value of which to readers is now only a little above par—must have been viewed by his friends through the medium of attachment to the man, of sympathy with his misfortunes, and of gratitude for his dinners. William Hazlitt, a writer worth fifty Lambs, and whom Lamb most vehemently admired (indeed, his letter to Southey in defence of Hazlitt and his other friends is, next to his panegyric on Hogarth, by far the best thing he ever wrote), is rather underrated by Mr. De Quincey here, although in a paper in *Tait's Magazine* for 1846, he magnifies him as superior to Foster, and as one of the most original and suggestive of modern writers. In the paper before us he mentions as a charge against Hazlitt his practice of poetical quotation; and while putting in a plea in the case of this particular offender, he intimates his belief that such a practice is, on the whole, an INSINCERITY! As if, in a mortal fight, tearing a weapon from a friend's hand to demolish a common foe were insincere! As if for a divine to quote Scripture in defence of a deeply-believed doctrine were to prove himself an infidel! Unfortunately for De Quincey's argument, his friend Professor Wilson was far more fatally distinguished than even Hazlitt by this practice of everlasting poetic quotation; and he surely will not be ranked either among the most "imbecile of authors" or among the most insincere of men of genius!

Altogether this volume, with all its learning, acuteness, and perfection of style, if it does not lessen, does not materially raise, our conception of its author's powers; and we fear it is among the last drops from a singularly rich fountain of soul and heart. APOLLODORUS.

A WORKING POET.

The Poetical Works of the late Richard Furness. With a Sketch of his Life. By G. CALVERT HOLLAND, M.D., Edin. London: Partridge and Co.

The life of Richard Furness does not abound in extraordinary incidents, although Richard Furness was by no means an ordinary man. He neither founded a kingdom nor a school of poetry; but what in him is instructive or suggestive lies not in the national but in the domestic. Unknown as a poet beyond the confines of Derbyshire, it does not follow that he received poetic nourishment only from local influences. The wild grandeur of his native county, though it gave sternness to his political faith, for a poet always reflects in some form the material objects around him, did not render his poetry hard and uncultured. Deny, if you please, that he is a great poet; but you cannot consistently say that he is not a true artist. As a colourist he is not brilliant, not because he did not know how colour may be used for startling effect, but because his muse, essentially homely though not tame, surrounded itself with consistent accessories. The poet gathered his knowledge of men and things with patient watching and under considerable difficulties; hence there is correctness in his mode of expression and admirable sequence in his ideas. When Richard Furness was a youth and most impressionable to outward objects, with a mind just forming itself into an instrument of good or evil, literary and scientific institutions did not exist, and there were no cheap periodicals. Out of scanty means the youth could only purchase scanty information, but he acquired knowledge nevertheless; and if the brief sketch of his life teaches anything, it teaches this—that he had faith in his own resources. "I say unto ye, if ye have faith, ye shall remove mountains," is an expression which has no equal in human language. By the light of that beautiful faith the prophet has spoken and the poet has written, the patriot has smiled

at the anger of despots, and "the pale martyr in his shirt of fire" has marched triumphantly unto death. Of Richard Furness we may say that in proportion to the lightness of his purse was the force of his purpose. He had a taste and passion for music, and to develope these was comparatively easy, as everything is easy to a man who feels talent stirring within him. Opposite the residence of his master—for young Richard was an apprentice at the time to a very uncongenial trade—lived a family of the name of Rice. This family was musical, and several members of it used nightly to play on various instruments. Outside the window of that enchanted and enchanting musical palace the poet used to stand listening. At last the magic door opened to him: he soon took part in the homely concerts, and afterwards became so proficient in music that he composed on a variety of subjects. The poet at this time was at Chesterfield, and we see how accidents seem to favour those who least of all rely on accidents. Chesterfield, in consequence of its central position, was selected by Government as a residence for officers on parole taken prisoners during the war then raging. One of those officers (or perhaps it is more correct to say many of them) taught young Furness the French language, so that he was soon able to read it with facility; and another, Captain Evoie, gave him instructions in mathematics. Richard Furness had shown a strong tendency for mathematics, poetry, and music; and it was fortunate, not to say singular, that he should have found such an inexpensive way of educating his mind towards its natural bias.

After residing seven years in Chesterfield, the poet, with a respectable amount of self-culture, but, as mere worldlings would say, with very disreputable empty pockets, went to London. A sad beginning awaited him, for he was taken ill, and remained so for six weeks. It is fearful to think of a man writhing in the jaws of that carnivorous monster which we call "the great metropolis," with no familiar eye to watch the struggle between life and death. Before Richard Furness left Chesterfield he abandoned the doctrines of the Established Church, in which he had been brought up, and turned local Wesleyan preacher. Although no two men in their poetry can be more unlike than Coleridge and Furness, yet in one particular they bear a resemblance—they both became soldiers. Coleridge was of an erratic temperament; and either that or destitution made him enlist in the Light Dragoons, though he never passed beyond the "awkward squad" but that Richard Furness should exalt the Cross of Christ in one hand and flourish a musket in the other is exceedingly anomalous. It reversed a familiar text of Scripture; for it was clear that the right hand did know what the left hand was doing.

The poet soon returned from London to his native county, and wrote a wretched song to commemorate the defeat of the French in Holland. Wretched and doggrel as was this song, yet it formed an epoch in the history of Richard Furness. His religious associates summoned him before them for a "breach of propriety," the result of which was that he returned to the arms of his old nurse, the Established Church. About this time he commenced business on his own account in his native village, Eyam; married; and, in a brief time, closed his shop for ever. Trade is a jealous mistress, and he had been squandering his affections elsewhere. Remarks which may be applicable to Richard Furness in this case may be inapplicable to other men; and therefore the public must be careful to take only in a limited sense the words of Dr. Holland, who, speaking of the Eyam bard, says: "This was an instance that poetry, music, and a manual occupation do not march well abreast or singly yoked." The doctrine is sound enough, if it be not taken too literally. Take it strictly in a literal sense, and it would go far to make us what we have been reproached for being, viz., "a nation of shopkeepers." There is a time to open shop and to shut it, a time to sow and a time to reap, and it is by doing each in season that the earth becomes smiling and glad, and man becomes stalwart and invigorated. Poetry and music are not the sauce of life; they are the refections. We need hardly furnish examples of men who have cultivated poetry and music with success, and yet have shown much mercantile industry. Therefore we think that a very wrong construction may be put on Dr. Holland's summary of the Derbyshire bard, "that he had failed to live by his own industry." Was it not rather that the energies of the trader

had been vanquished by the vigour of the poetic faculty?

Failing to live by his own trade, Richard Furness went to reside with his father-in-law at Hathersage, in the immediate neighbourhood of Eyam. Here some rich and brave spirits frequently met, and the poet had a new field of exploration. Among the company was a youth by the then obscure name of George Wilson, who was a nephew to the bard. Young Wilson, then a schoolboy about fourteen, informed his uncle that a prize was to be given to the boy who recited the best original poem at the next vacation. Richard Furness wrote "The Cat and the Vicar," a poem reprinted in the present collection, which the boy Wilson recited and won the prize. The poem is almost as humorous as Cowper's "John Gilpin," and bristles with satire. But who was George Wilson? Reader, if thou hast abundant fancy, thou mayest behold his name, and those of his unflinching colleagues too, on every blade of wheat which nods its yellow brow to the autumn sun, on every cheap loaf which comes to the poor man's table. The excellent chairman of the Anti-Corn Law League was that same George Wilson!

Four years the poet resided at Hathersage, with an increasing family, and now he began to look about for some means of provision for them. He soon secured a situation; but it was the same as if he had gone about hunting for an eagle's nest and found a wren's. On the confines of Derbyshire is a village named Dore, and here the poet engaged himself to teach 18 children for £18. per annum. To be sure he had a small house to live in rent free, and the chance of receiving boys whose parents could afford to pay; but, surrounded with tracts of waste land and high moors, he must have counted more grouse than boys. Thirty-six years the poet lived in this village, feeling his necessities at one period very acutely, but without a murmur of complaint. He had now what he had long yearned for—leisure to pursue the studies he loved. In a few years his salary was raised to £30., and he furthermore increased his income by becoming vestry and parish clerk, registrar of the district, and by practising surgery, of which in early life he had acquired considerable knowledge from a medical friend, Mr. Cheetham. Dr. Holland, who is well able to decide on such a subject, says that the poet showed "considerable talent in surgery." We cannot do better, to show the poet's variegated avocations, than give his own versified account:

I. Richard Furness, scholmaster, Dore,
Keep parish books and pay the poor;
Draw plans for buildings, and indite
Letters for those who cannot write;
Make wills, and recommend a proctor;
Cure wounds, let blood with any doctor;
Draw teeth, sing psalms, the hautboy play
At chapel on each holy-day;
Paint sign-boards, cart-names at command,
Survey and plot estates of land;
Collect at Easter, one in ten,—
And on the Sunday, say Amen!

Everything we read of Richard Furness proves that he was a man of versatile talents. It was decided that the old church at Dore should be pulled down, and a new one erected. Richard Furness sent in plans, which were adopted, and he actually cut with his own hands the ornamental figures which graced it.

Richard Furness suffered for his Radical opinions, as did Ebenezer Elliott, with whom he has been compared by Dr. Holland; but if their sentiments were similar, their mode of advocating them appears to us rather dissimilar. Elliott was fierce and cruel. He made constant sacrifices to the demon Revenge, but he seemed to have no idea that there was in the world a sweet cherub appropriately named Charity. He stands with his glittering tomahawk grim but not grand, because he brained without remorse the victims of a system rather than strike at the roots of the system itself. Richard Furness was less fierce; but his indignation, like Elliott's, spurned any compromise. He used abundant satire for the same purpose as Elliott used abundant scorn. But the circumstances which have now no parallel, should be remembered when the refinement or the rough energy of the poets are criticised.

Richard Furness suffered for his political creed in this way: A new clergyman came to officiate at Dore—he who was the poet's friend had died—and, holding different political views, but withholding Christian charity, he turned, or was instrumental in turning, the poet out of his school, where he had toiled for twenty-seven years. The poor schoolmaster—an honest

man, we believe, never lived—felt this reverse bitterly. Fifteen pounds a year was allowed him as a pension for past services, which with twelve pounds as registrar of births and deaths made the entire sum which he had to support himself and six children. He had lost his wife three years previously. It would not be to our purpose to enter into all the phases of the poet's life. The task we imposed on ourselves was to take the salient points, so that the course and character of the man might be seen without the process of wearisome reading. This is a much more difficult task for a reviewer to perform than what is generally conceived. We have nothing to complain of in Dr. Holland's sketch; on the contrary, we have much to commend. It is written in a clear, manly manner, and frequently with a richness of tone very unusual. Though Dr. Holland's estimate of the poet may in one or two instances have been coloured by friendship, it is on the whole just and discriminating. We have only to add, to make our condensed statement complete, that the poet died so recently as December 13th, 1857, and was buried at Eym.

Very many circumstances may have contributed to make Richard Furness a poet, but none more so than the lonely locality in which he was born. Eym has not inaptly been termed "the Athens of the Peak," where the noble Derwent flows at its feet, and Chatsworth the magnificent rises near at hand, from the south. The mountains, whom Elliott has assisted to make famous, may have been the home of the gods—they are sublime enough for that—and the youthful Furness may have thought so too, and not been far wrong, when the spell of poetry was upon him. That the grandeur and loveliness of such a locality made a deep impression on his mind is not to be questioned, since amid his satires, his invectives, and where you would least expect to find them, there are outflowings of his descriptive powers. "The Astrologer," though in parts hard and prosaic, has pictorial vividness in the highest degree. Without hunting for examples, we will take the first which presents itself, and it will be found in the opening of "The Astrologer."

Hail! holy forms of nature—mountains bleak!
Your minstrel still—still loves his native Peak;
Oft has he wander'd on your heaths, unknown,
While his wild harp has wept to storms alone;
Where high Sir William lifts, in clouds o'ercast,
His giant shoulders from the western blast—
Peers o'er a thousand dales, and looking out,
Views Win-hill, Mam, and distant Kinderscout.
Below the hills, where the first morning beam
Pours all its glory on the graves of Eym;
Where Hollow-brook in angry winter-floods
Falls, foams, and flows down Roylee's shelving woods;
Deep in a limestone dell, which shrubs adorn,
Where the rock-cistus scents the vernal morn;
Where echo tells again the cussat's tale,
And hollow Cael's-wark moans the storm's wild wail;
By the white Tor, that overhangs the road,
The industrious miner built his neat abode;
Fast by the margin of the headlong flood,
In pleasing solitude the cottage stood;
Low were its walls and nicely trimm'd the roof,
With heathy turf and straw made water-proof:
The aye green houseleck claim'd the southern side,
And hardy stone-crop prick'd its yellow pride
O'er tufted moss, along the ridging grown.
Adorn'd the thatch and fasten'd on the stone;
Where the short chimney through the ivy broke,
Peep'd through the sods and just discharged the smoke
In silver ringlets, curling on the gale,
That fann'd the shrubs and swam along the dale.
Behind the place, white cliffs exposed above
Their marble bosoms through the mantling grove,
Where Merlin's cave beneath a hanging shade
Deep wonders open'd to the winding glade.
Wild gardens flourish'd on the scanty soil,
And Flora bade the barren rocks to smile,
When early spring array'd in beauty shows
From her green lap the simple pale primrose—
Snowdrop and crocus, cowslip of the hill—
The daisy fair and yellow daffodil.
An ivied yew sprung out above the cell,
At the shy entrance dripp'd a crystal well;
Sweet-briar and woodbine overhung the place,
And bloom'd inverted in its glassy face:
Spar, pebbles, crystal, glitter'd in the wave,
Whence dancing sunbeams play'd along the cave:
There Luna dipp'd her silver limb by night,
And Vesper kiss'd the fount and blest the light.

Here is something in another strain—a graphic picture of a parish workhouse:

Poor orphans dwell, unblest, unpitied there;
Nor know a mother's love nor father's care;
Age on his sticks, forsaken by his sons,
And honest labour strip'd of all by duns;
The joyless widow and deserted wife;
The unpen'd soldier, and abandon'd life.
There drunken dropsy swells upon his bed,
And near him pal shaketh his feeble head;
Consumption wastes the next skin to death,
And wheezing asthma labours hard for breath;
There charity ne'er warms her frozen breast,
Nor scarcely wraps her children in her vest;
Want stands as porter at the hopeless door,
And to his scanty board admits the poor,
To weekly pensions, sanctioned by the law,
To useless labour, and to beds of straw.

Dr. Holland has, we think, done right in showing how much Richard Furness owed to Pope, for he cuts off thereby much of the ground from the feet of carping critics. We must not forget that it is not the fashion now, as it was in the days of Richard Furness, to imitate Pope. Though the Derbyshire bard, in some of his finest delineations, adopted Pope's rhythm, it would be injustice to call him a plagiarist. Both Scott and Byron imitated the rhythm of "Christabel." You may know genius only the more certainly, when it flashes its individuality through a known and familiar medium. We could illustrate what we mean by quoting more largely from the poems before us, but we have already exceeded our limits. All we can do now is to advise our readers to purchase this volume and judge for themselves. In it they will find much that is suggestive—and in suggestiveness lies the value of every poem and every life. They will see how a man, conscious of high powers, laboured on, and created few artificial wants. This is in itself a sermon worth the reading. We must quote two of the miscellaneous poems, rather to show the disposition of the man than the high quality of his muse:

WAR AND LOVE.

War and love went forth to fight,
War and love in all their might;
War with force, and love with wiles,
War in frowns, but love in smiles.

War aroused the world to arms;
Love for peace displayed her charms;
War o'er all in ruin swept,
Love beheld the scene and wept.

War in flames love's votaries bound,
Love as quick her martyrs crown'd;
War prepared the bitter cup,
Love in pity drank it up.

War threw up his bolts 'gainst heaven,
Love entreated—war's forgiven;
War ungrateful rages still,
Love o'erburdened bears the ill.

War to dread collision came,
Love stood trenched in scathless flame;
War had swords, but love had darts:
War struck heads, but love struck hearts.

War struck high, but love stooped low,
War felt love's celestial blow;
War had wounds, but love had none,
War expired, and love had won.

A SNAIL.

Seest thou that poor despised snail?
Slowly it moves along the vale,
Yet finds its way through night till morn,
With little eye and feeling horn.
Though slow, 'tis sure its race to run,
And gain a shelter from the sun.

So will the Christian feel his way,
Though rough his road and dark his day,
And with the remnant of the flock
Will find repose beneath the rock;
And like the snail, though weak and blind,
Will leave a shining track behind.

THE BRITISH TARIFF.

The British Tariff for 1858-9. By E. BEEDELL.
London: Bailey Brothers.

The system of indirect taxation seems very simple—to tax the nicest things, and let the nasty ones go unchallenged. The Chancellor of the Exchequer may be compared to the keeper of a general store, who says to his customers, "Walk in, my dears, the more the merrier. Eat yourselves ill, if you like, with sugar, plums, and currants, and you shall have a dose of the best physic for next to nothing."

This is the general tone of the British tariff. Those who indulge in foreign apples and cherries must pay a toll towards the Government of their country; those who have a fancy for castor-oil and jalap can enjoy their peculiar taste without the interference of the Custom-house. Any number of asses, calves, colts, oxen, and mares—any number of kids, so that they are alive, and not in the shape of French five-fingered kids, may be landed duty-free. Any bold smuggler may unship himself in open daylight with a couple of harmonious sucking pigs, one under each arm; but the Geneva-made musical box in his pocket must pay a fixed sum for the fragment of a Strauss waltz, and another fixed sum for a Swiss mountain song (as sung on the Opera stage), overtures, variations, and accompaniments being extra.

Hence it is, perhaps, that overgrown oxen and mares fall away so wonderfully after they have landed on the sea-girt shores of England; and sucking pigs are very often found stuffed with the finest specimens of musical mechanism, instead of the legitimate and gastronomical sage-and-onions. Arsenic, to poison your rats (and sometimes your grandfather) is free; arrow-root, to nourish your babies (the future soldiers of the

Empire), is a source of revenue. Biscuit and bread must pay a toll of fourpence halfpenny the hundredweight; but bitumen Judaicum (see asphaltum) has a free pass whenever it chooses to use it. You can unship any quantity of manure; but when you very naturally and decently wish to wash your hands after so doing, your country (and herein lies the artfulness of the Government) will give you no soap, unless you pay a heavy duty for it. Try wash balls, then? No: got you again; twopence per pound duty. Consumers of cheese must pay for their appetites; but caviare is very kindly admitted free, perhaps because no Englishman ever tasted of it and lived to describe his sensations. Our little personal vanities may be indulged without swelling the fund of the national income, as long as we keep to cameos (not set) and fancy studs; but if we are not satisfied with these, and must have set agates or cornelians, we must take the consequences, and furnish ten per cent. duty to our country.

Corn and grain, and meal and flour must still be taxed by the farmers' staunch and constant friends; the first two yielding one shilling per quarter, the last two fourpence halfpenny the hundredweight. Salted cucumbers, however, are free, though some people may consider this an unfair privilege extended to Houndsditch and its immediate neighbourhood.

Dates are heavily taxed, as well as eggs; but extracts of logwood and quercitron bark are perfectly free. Malt is absolutely prohibited to be imported (another boon to the farmers); but juniper berries may come without restriction. Potatoes bear no duty: but potato flour yields fourpence halfpenny the hundredweight. Prunes sail in under a heavy tax, and raisins under a heavier one; but pomegranates and sulphate of potash have not the slightest burden upon their shoulders. Sago must yield a duty of fourpence halfpenny the hundredweight; while rose water may come in any quantity free. Tapioca is in the same condition as sago; while senna and sausages are unfettered, like rose water. Marbles, the playthings of the young, are made to contribute something to the cost of government; tobacco pipes, the playthings of the old, are free as long as they are made of clay. The British consumer (native or resident) may lay his hand upon his heart, and his head upon his pillow, and thank his Heaven and his rulers that *Divi Divi* is free.

The British tariff has another and an interesting side, not mentioned in Mr. Beedell's book—the financial side; and our readers may, perhaps, thank us for placing it before them.

The tariff contains, amongst numerous articles (some of which have been specified above), a list of 460 which are charged with different degrees of duty. The gross revenue obtained from this source (for the year ended March 31, 1858) was more than twenty-three millions and a quarter sterling, or upwards of one third of the national income for the same period. Twenty-one articles out of these 460 produce nearly twenty-two millions and three quarters sterling of revenue, leaving the small balance of over half a million to be made up by duties on 439 articles. Amongst this little productive army of twenty-one, butter yields (in round figures) one hundred thousand pounds; coffee nearly half a million; corn, meal, and flour the same; currants nearly a quarter of a million; pepper nearly one hundred thousand pounds; raisins the same; silk manufactures nearly a quarter of a million; spirits (rum and brandy) upwards of two millions and a quarter; sugar (unrefined, refined, and molasses) upwards of five millions and a half; tallow about seventy-six thousand pounds; tea nearly five millions and a half; tobacco and snuff over five millions and a quarter; wine nearly one million and three quarters; and wood and timber nearly six hundred thousand pounds.

Before the self-satisfied metropolitan member shakes his head with pity at the representative of the old country party—before the glib leader-writer of the daily newspaper press sits down to pen a funny article upon an agricultural protective speech delivered at Yokel-Bumpstead, Essex—they would do well to reflect upon the system of taxation administered at that large house in Thames-street, London, and its active, obstructive branches at every port in the kingdom. Out of the 460 articles charged with customs duties, nearly one fourth are guarded by the sheltering wing of Protection. Not to specify the whole number in detail, we may mention those which stand amongst the highly pro-

[Nov. 6, 1858.]

ductive 21, viz.: butter, corn, meal and flour, and silk manufactures. Free trade is not yet that great fact in the land which the warblings of our press and platform would make us believe.

The cost of collecting the Customs revenue is variously estimated at 2s. 6d. to 2s. 4d. for every shilling brought to the national exchequer. The first estimate may be questioned, but the second has never been shaken; and it stands as a record of a drawback of one hundred and thirty-four per cent.

There are many other objections to tariff taxation—social, political, mercantile, and international; but the arithmetical one is the most definite of them all. Indirect taxation costs in collection nearly seventy times as much as direct taxation; and this fact we leave to Chancellors of the Exchequer and those who interest themselves in the finances of the country. The advocates of the first have Shakspere on their side: "He that is robbed, not knowing what is stolen, let him not know it, and he is not robbed at all." The advocates of the second quote Adam Smith as their authority: "Every tax ought to be so contrived as both to take out and keep out of the pockets of the people as little as possible over and above what it brings into the public treasury of the state."

Mr. Beedell's book might be called the Handbook of Indirect Taxation, or the Guide to British Protective Duties; but, in addition to containing the information which entitles it to these names, it is full to overflowing with tables, laws, and regulations, lists of ports and places of shipment, and sufferance wharves, the waterside practice of the Customs, a synopsis of Customs' bonds, copies of maddening notices requiring to be filled up before the clearance of goods can be legally effected—everything, in fact, painfully useful to the foreign merchant, as showing him what forms and restrictions his Government has fixed upon his trade; and also showing him—or rather, the consumer—if he be wise, what he should exert himself to get repealed.

A PLAIN-SPEAKING MISSIONARY.

Caffres and Caffre Missionaries; with preliminary chapters on the Cape Colony as a field for emigration and basis of missionary operation. By the Rev. H. CALDERWOOD, South Africa. London: James Nisbet and Co.

On looking at the first sentence of the preface of this little book, we could not help exclaiming, "Partial friends again! The mischief that partial friends—" but we continued our reading, and confess to have been agreeably surprised. This little work, written by a Presbyterian missionary, unpretending though it be in size and form, is distinguished by a Christian liberality and a strong common sense, not often to be found in works of a similar character. Even in the brief narrative before us we can see, as we imagine, traces of that vigour of body and mind which led Sir Harry Smith to select Mr. Calderwood for the post of Civil Commissioner of Victoria; and to us the quasi-apology which the latter makes for undertaking such a non-clerical office, backed as it is by a testimonial from the Caffrarian Presbytery of the Free Church of Scotland, is quite unnecessary. We can readily believe that Mr. Calderwood accepted the Civil Commissionership from a sense of duty, more especially as it rather tended to increase than diminish his missionary capabilities. To emigrants turning their thoughts towards the Cape this book will be valuable, as coming from a gentleman who has resided in that colony twenty years; but it is more especially intended for those who are interested in the Caffre missions. Several of the colonial bishops who have visited England during the last few years have made bitter, though, we fear, well-founded complaints as to the quality of the missionary exports from the mother country; indeed, more than one episcopal dignitary has manfully stated that it was in no small degree owing to the incapacity of the proselytism that so little progress comparatively has been made in bringing the proselyte of heathendom within the pale of Christianity. Yet, though it may be an easy thing to moralise on this deficiency, it is not so easy to suggest the remedy for it. What Bishop Selwyn told the Cambridge students, viz., that intellectual and educated men from the Universities were greatly wanted for missionary consumption, might with equal truth be said by not a few of our home bishops. The supply even in this country is not equal to the demand; and perhaps this is because it seems to be too often forgotten that the labourer is worthy of his hire.

If it be true that our missionaries are, generally speaking, as harmless as doves, they too often want the wisdom of the serpent. And yet it must require no small skill and tact, judging from the work before us, to argue with a clever Caffre spokesman. The Caffres are, according to Mr. Calderwood, a nation of lawyers: their chief employment ordinarily is either listening to law cases, or else taking a part in them. Their originality, too, is great; and the author of this book confesses to have frequently borrowed valuable hints from them: their memory also, from their having no writings of their own, is often wonderful—a fact which Mr. Calderwood says any person who has been present at a Caffre lawsuit will vouch for. It is not difficult to imagine that one of these wigless, shirtless special pleaders will sometimes make the worse reason appear to his admiring countrymen the better, when opposed to an unpractised half-educated missionary. There is quite an epigrammatic turn in the following extempore prayer of a converted Caffre:

"The Caffres are slaves of cattle; the Hottentots are slaves of brandy; the English are slaves of money. Lord, pour out Thy Spirit upon us, and save us from our bondage." Had the most learned and eloquent speaker been called upon to describe, in a single sentence, the besetting sins of the nations referred to, he probably could not by a single figure have given a more striking and accurate description.

Mr. Calderwood says that

It is much easier to love and maintain a deep and right interest in the heathen at a distance from them, as in England, than it is seeing them in their true state, and coming into contact with them in every-day life. I was once travelling with a friend, who was in the habit of extolling rather too highly the good qualities of the native African, and denouncing rather sweepingly the colonist as an oppressor. It happened, however, in the course of the journey, that he got into a violent passion with his waggon-driver, or leader, and said everything that was bad against him, excepting swearing at him. I laid my hand upon his arm, and playfully said, "My dear sir, don't forget! that is a native—a black man—one of those whom you have painted as innocents, whom all good men must love and pity." "Oh," said he, "they are so trying." "Yes," I replied; "just remember this when you draw your next picture, or are disposed to denounce too strongly the poor farmer when he gets angry, as you have been." He good-humouredly said, "You are right, you are right."

This fact is, perhaps, not always sufficiently borne in mind by home-keeping champions of savages. We cannot refrain from quoting the following rather original proposition:

The Dutch Reformed is the Established Church of the colony. It is Presbyterian in its government, and generally Evangelical in its doctrines. Many of its ministers are devoted and useful men. Some of the questions, however, which were agitated in the last Synod, indicate that all is not right. It was, for example, gravely proposed that the professors appointed to the new Theological Seminary should not be permitted to speak the English language to their students, or in their own families. This in the circumstances was a startling proposition. It was negatived by the small majority of four, thirty-six voting for it, and forty against it.

If these Evangelical Dutchmen esteem it a matter of such importance to preserve their tongues untainted, we think they might have the grace to keep their hands uncontaminated by English Government money; but, strange to say, the strongest objectors to English manners and customs are often the warmest admirers of English self. Amongst both Fingoes and Caffres the females are a much more valuable commodity—for they are actually marketable articles—than their male peers. If a father is possessed of a number of daughters, he is *ipso facto* a rich man: each daughter represents so many cattle, more or less, according as the woman-market is empty or glutted. This wife-buying has been found to be a great barrier to the spread of Christianity; and, strange to say, the women are by far the most eager supporters of the custom. That a woman should not be purchased implies, in the opinion of the dames of Caffreland, that she is valueless. Accordingly, the Caffre bachelor who wants a wife, or it may be a dozen, has to give in her or their stead a certain number of cattle; and few or no Caffre bachelors are so ungallant as not to wish to become Benedicts. Hence the immense amount of cattle stealing in that country; hence the frequent raids on even a larger scale than those of the fiercest old Border reivers in by-gone days. But, further, according to Mr. Calderwood, the custom of buying and selling wives

Degradates the position and character of all females, yet it is regarded by them as essential in legal and honourable marriage. To explain one feature of its injurious operation against the Gospel, I may here notice that a respectable Fingoe or Caffre woman, in her unenlightened state, would regard herself as much degraded were cattle not given for her by her husband, as a female in England is actually degraded who lives with a man to whom she is not married. So that when we oppose this custom, and show that it is not necessary, we often appear to the unchanged heathen mind as actually the advocates of immorality.

To ladies who are willing to follow Mr. Calderwood's advice, a new sphere of usefulness is opened. Missionaries—and especially female missionaries, to work more effectually upon the sable ladies of South Africa—are wanted; if these latter be married, good; if they be unmarried, it is still better, as they will have more time at their disposal. Nor is this a novel experiment; it has already been tried in the case of young ladies, and not failed. *Gratior est pulchro veniens e corpore virtus* is true enough; and perhaps the Caffre or Fingoe matron who would turn away unheedingly from the admonitions of the portly matron or desiccated spinster, will hearken to sermon from the lips of youth and beauty. It is further satisfactory to know that the Caffres prefer beef to human flesh; and that, unless another famine should place the former comestible beyond their reach, the plumppest and rosiest young missionary will not excite any cannibalistic propensities among her future converts.

Curiosities of Literature. By ISAAC DISRAELI. Vol. III. (London: G. Routledge & Co.)—This volume brings to conclusion this excellent reprint of Isaac Disraeli's interesting work. As we have before stated, the manner in which Messrs. Routledge have brought forward this edition is deserving of all praise. Of a convenient size, well printed, upon excellent paper, well bound, and cheaply priced, no one who has a collection of standard English classics ought or need be without what has hitherto been somewhat rare on the market. We trust, however, that Messrs. Routledge do not intend to stop here, but will speedily follow up with a reprint of the "Quarrels of Authors," and so in time give us a perfect edition of Isaac Disraeli's works.

Nature and Human Nature. By SAM SLICK. (London: Hurst and Blackett.)—Messrs. Hurst and Blackett have very fitly inaugurated a standard library of modern novels with this admirable volume by our old friend the Clockmaker. With regard to this we can truly say, as Dr. Johnson said of Scotch broth,—we have eaten of it, and shall be happy to do so again. Who can tire of the genuine sallies, the deep wisdom wrapped up in merry guise, and the side-splitting outbursts of genuine wit, in the pages of Haliburton? *Nature and Human Nature* is particularly full of all these qualities; and to those who love a good laugh, when they can enjoy it accompanied by good matter for reflection, and who have not yet read this production of Sam Slick, we can heartily recommend this elegant, well-printed edition of it by Messrs. Hurst and Blackett. If all the novels in the series are up to this "standard," it will be a collection worth possessing.

Theory of Consumption: Dr. McCormac's Letter to the Imperial Academy of Medicine. (London: Longmans.)—This letter, which was originally published in *L'Union Medicale* and the *Gazette des Hôpitaux*, is intended to trace that fatal and almost national disease, consumption, to its first cause. Excess of carbon is, in the opinion of Dr. McCormac, the main cause; consequently, good ventilation and free circulation of air the main remedy. The mortality among the Guards, and the evidence as to the confined atmosphere of their sleeping-rooms, is adduced in proof of this. To this valuable little pamphlet twenty aphorisms are added "in respect of health and healthy respiration," which cannot be too carefully laid to heart by all who are interested in the preservation of their own health and of the health of others.

Ten Minutes' Advice to Directors of Joint-Stock Companies. By A LAWYER. (Reprinted from the *Globe*.)—A sensible and readable letter, indicating all the weak points in the present working of joint-stock companies, and suggesting remedies.

Free Trade: its Principles and Results. By W. WALKER. (London: J. Ridgway.)—This paper was read by its author before the British Association at Leeds. Mr. Walker, of Bradford, is a well-known protectionist, one of the last and most vigorous opponents of the great free trade theory; but he is also known as a very extensive and wealthy manufacturer, an employer of labour to an immense extent, and the active, intelligent, benevolent promoter of good to all who come within the sphere of his influence. Mr. Walker is one of the model men among the Yorkshire and Lancashire manufacturers. The combination is a peculiar one; but the authority of his opinion cannot be denied, and his paper deserves perusal. It contains a closely-reasoned argument, full

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of facts and figures, and leading to the conclusion that free trade has done more good than harm to the nation, and especially the working classes. As Sir Robert Peel said, and proved too to a very great extent, however, anything may be proved by facts and figures; so, as these columns are not the proper arena for a politico-economical argument, we shall leave Mr. Walker to be dealt with by other hands. Still, we say, Read him.

Tales from Blackwood. No. 8. (Wm. Blackwood and Sons.)—It could be wished that the tales comprising this interesting series were selected with more discretion. In the great mine of "Old Maga" there can be no poverty of choice, and there was scarcely need to balance such a particularly dull and commonplace tale as Mrs. Southey's "La Petite Madelaine" against the flashing, brilliant sketch of "Bob Burke's Duel with Eusign Brady," by the imitable Maginn.

Self: a Satire in Five Cantos. By the Rev. EDWARD MORSE, A.B. (London: Hope).—The satire, once so flourishing a branch of English literature, has become almost extinct. Is it that there are none to write, or few to read? Is there no demand, or no supply? Perhaps both are wanting; and no small courage was required to appear before the world in a form of verse which has not only ceased to be popular, but which from its very nature creates in the persons satirised an antagonism to the author that may entail unpleasing consequences. But in justice to Mr. Morse it must be said that he is as little personal as satire can be; he lashes the vice rather than the sinner. It seems to us, however, that he might have done this more effectually in prose. Verse is not the proper form for an essay. Nothing short of great ability can make a rhymed sermon attractive; and even then we read for the sake of the cleverness of the writing, and not for the sentiments it conveys. Mr. Morse had a heavy task before him, and he has lightened it as much as he could. His rhyme and metre are unexceptionable, and that nowadays is a merit to be noted, seeing how many of our modern verse-makers set at defiance the rules of both, and seem rather to love to grate upon the reader's ear than to lull it by smoothness and melody. The following passage is a favourable specimen of the spirit of his satire and the manner of his composition. It is aimed at the practice of selling the cure of souls:

Indeed! An auction is the best device,
If this be true, to fetch the lowest price.
Are Curates sold? Then this fictitious tale
Deserves not censure—"Curates here for sale."
Suppose we such a placard posted near
The platform of a "Licensed Auctioneer;"
Thus he commences, "Gentlemen, your choice
Must fall on this prime article; his voice
And zeal alike are strong; nay more, I can
With truth aver, he is a first-class man;"
He has "done duty" one-and-twenty years,
"Well knows his business," and no weather fears;
"Country and Town" are both alike to him,
(Poor men cannot indulge a local whim);
And as to "character," though 'out of place,'
You'll find that he has run a Christian's race;
Full well you know that "in the business way"
Mere zeal and talent do not always "pay;"
Should his "Employer" be an absentee,
All will be right with schools and tithes and fee;
Nor will the most perverse Churchwarden make
Complaint—there will be, can be, no mistake,
Bid, if you please; this "gent," as I'm alive,
Is worth each year full seventy pounds and five;
Well worth it too; not four and three per day;
A "drayman's Curate" looks for higher pay;
Going "at prime cost;" will no one bid? well then
We'll knock him down 'at' sixty-eight pounds ten."

Jesus Christ, in the Grandeur of his Mission, the Beauty of his Life, and his final Triumph. By EDWARD WHITFIELD. (London: Whitfield).—In this work Mr. Whitfield invites us to a calm contemplation of the life and character of Christ, both as the Messiah and as an exemplar of all the virtues that only a perfect being could possess. The doctrines He taught, His mode of instruction, His life and His death, "suffice for the enlightenment and guidance of men of all nations and all ages." And what an effect have they already had upon the world! "The heavenly spirit of Christ's religion has been infused into all human connections and institutions." But, says our author, we are to look for even still greater triumphs from the spread of Christianity. "The noble principles which even now are exerting a large power will acquire a firmer seat in the mind, and have a more powerful bearing upon human welfare. . . . Society will then assume a moral elevation and grandeur as yet unknown to it. There will be liberty for all; the law of equality and love will be honoured in the observance. There will be religious unity; men will cordially endeavour to maintain the unity of the spirit in the bonds of peace. A more united purpose and object will excite human activity. Selfish interests forgotten, dishonourable expedients spurned, men will rejoice to offer their individual contributions to the treasury of human well-being and felicity; whilst grand schemes of philanthropy will not only engage cordial sympathy, but harmonise nations, attract the remote into nearer and more intimate alliance, and fertilize the Olive in every portion of the globe." Such is the happy future which Mr. Whitfield predicts to be awaiting the further extension of Christianity.

Art Journal.—The pictures from the Royal Collection in the present number of the *Art Journal* are "The Jäger's Wife," a sweet, pleasant sketch of a

pretty and perhaps too young German matron, by F. Foltz; and "Crossing the Ford," by N. Bergheim, a genuine bit of nature. The engraving of the latter, which is by J. Cousen, is admirable. The statue engraved is the characteristic one of Turner by Baily. The best articles in the number comprise an essay on the Early Artists of Florence in which the merits of Ghiberti, Donatello, and Luca della Robbia, are fully discussed. The series of "Visits to Private Galleries of the British School" is continued, and the valuable collection of R. Newsham, Esq., of Preston, is the one selected for description. There is an interesting article on "The Catalogues of the Royal Academy and the Painters and Pictures therein Chronicled." For Number 50 of the essays on "British Artists," Frederick Tayler supplies the interesting subject; and for Mr. Fairholst's tenth essay on the "Tombs of British Artists," Gainsborough. Mr. Hunt gives an account of the application of Photography to wood-engraving, from which it appears that by applying a coating of albumen to the wood block the hitherto unsurmountable difficulty of the brittleness of the wood arising from the nitrate of silver has been got over. A new difficulty, however, arises, which the wood-engraver will have to surmount. He has been accustomed to cut along the lines in the drawing; but a photographic picture will have no lines. This, however, is a question of education, and will doubtless have the effect of improving the fast-failing efficiency of the majority of our mechanical wood-engravers. "The Book of the Thames," by the Editor and his wife, is continued; and this time the voyager is brought as far as Erith.

Blackwood's opens with a highly enigmatic review of Buckle's "History of Civilisation," praising it in a manner warm enough to satisfy even the most enthusiastic admirer of this much-vaunted, much-contested book. Unfortunately, however, the blunders proved by the *Quarterly* are left untouched, without so much as an attempt to explain them; for all that this admirer of Mr. Buckle can urge in favour of his inaccuracy is that he "has a slashing, uncompromising method of dealing with the subject, which leads to exaggerated, one-sided statements." Setting aside the natural observation that this is a strange admission for the eulogist of a philosophical historian, it may be said that exaggeration is one thing and falsification of the truth another; and to call rice the most nutritious of the *cerealia*, assert that there can be no hereditary transmission of diseases or qualities, and that the Scotch are pre-eminently superstitious, is to incur, in our opinion at least, the latter accusation. The number also contains an excellent article on Edward Irving, and another on "Cherbourg—The Port and Fortress," a calm and matter-of-fact survey of the real position and purpose of Cherbourg. Following out the idea of the *Revue des deux Mondes*, the writer of this article points out that the plan upon which Cherbourg has been constructed was drawn up when the art of warfare was in a more primitive state than at present. Formidable as are its means of defence, a large fleet in Cherbourg harbour will always be exposed to a bombardment from the open sea. The probabilities of a sudden invasion are also fully discussed, and it is very satisfactorily shown that to prepare and embark a large expedition would take up too much time to permit of a surprise.

The *Dublin University Magazine* contains, among others, a gossiping article on "Horace Walpole in his Old Age," a well-written sketch called "Outside a Playground," instituting comparison between the conditions of childhood and manhood; a kindly and well-written review of the works of the late Rev. R. A. Vaughan; some pleasant and learned "Jottings on Eclipses;" and a capital article on "Patrick Delany, D.D." Swift's Dr. Delany, full of interesting reminiscences of Ireland, the Irish, Trinity College, and the Swift set. Some of the other articles are also very good reading: such as "A Subterranean Adventure," "Lyra Germanica," and "George Sand on Prince Talleyrand";—altogether a fuller and more entertaining number than even the *Dublin University Magazine* usually puts out.

Bentley's Miscellany begins a new series of Indian papers, entitled "Up among the Pandies." The article on "A Russian Statesman" is founded on Blum's biography of Sievers, and contains an interesting account of the intrigues in the court of Catherine II. "A Night at Mess in the Colonies" is a merry, rattling sketch of military practical-joking, of a species more harmless than usual we should imagine; and Monkshood's retrospective review on Balzac will repay perusal.

The Amateurs' Magazine.—Little harm is there to be discerned in this new-comer; but not much of good either. It is what it professes to be, amateurish; yet we are not quite sure whether it be not a little too much so to be pleasant. The most pretentious article in the number is a would-be-comic sketch of the Lord Mayor's Dinner, which is here entitled "The Mammoth Grub." Well-known aldermen and civic dignitaries are held up to ridicule behind such flimsy veils as Aldermen Kidney, David's Lyre, Sir Peter Sawrie, Sir James Dupe, Sir John Musticove, and Sir Fanny Gravy Spoon.

The *Ladies' Companion* for the month is recom-

ended by a capital steel plate from Alken's picture, "The Chase and the Road," in which a pack of hounds in full cry, and closing in upon the fox, cross the path of the royal mail. The attitude of the coachman, who is pulling up hard, and dreadfully afraid of harming either dog or "varmint," and the excitement of the foxhunter on the top of the coach, who is waving his hat and giving the halloo, are capitally expressed. The literary contents of the number are composed of those equal proportions of fashions, sentiment, science, and domestic economy, which usually characterise this useful and elegant periodical. To our fair friends in particular we would earnestly recommend a careful perusal of the extremely sensible article on "Three Hundred per Annum;" or, Late and Early Marriages."

The *Englishwoman's Journal* is more matter-of-fact in its character. We have an article on "The Meetings at Liverpool" to begin with, concluding with a list of not less than ten papers which were contributed by ladies. The article on "Female Artists," by an Italian, forming part of a series called "Gallery of Illustrious Italian Women," displays great power of language and a wide knowledge of the subject. We have not had many female artists of any great reputation in our school; for Angelica Kauffmann and Mary Moser (the only women who ever wrote R.A. after their names) were not of English extraction. 'Tis true we have some ladies in these days who have marvellous skill in painting flowers, fruit, and what is called "still life"; but here are Caterina de Vigri, of Ferrara, who painted Biblical subjects in miniature; and Properzia de Rossi, of Bologna, who "carved out of a peach stone the Passion of Christ, with a multitude of persons besides the Apostles and the executioners," which Vasari calls "a wonderful work." Here also Lavinia Fontana, a religious painter and portrait painter of great merit; Irene of Spilimbergo, a pupil of Titian; and Marietta Tintoretto, the daughter of the great painter of that name; and Mariangiola, who even painted a "Descent from the Cross;" Teodora Dante, of Perugina; and Sofonisba Anguisciola, who with her sisters Lucia, Europa, and Anna-Maria, all acquired fame as artists.

The *National Magazine* opens pleasantly this month with the first chapter of a capital tale, by Mr. Robert Brough, entitled "Which is Which?" or, Miles Cassidy's Contrary," the scene of which is laid in Oxford. It promises fairly to be an admirable story, and, from the specimen given, we suspect that Mr. Brough intends to have a sly dig at the shortcomings of venerable Alma Mater. We understand that Mr. Brough has made a special pilgrimage to the banks of the Isis, in order to survey his ground and be quite sure of avoiding those blunders and solecisms which the inexperience can scarcely help falling into, but which are so apt to arouse the touchy sensitiveness of those who are "to the manner born." From among the other articles, we select "Where they Go: being a true historical solution of the great Pin Question," which is written in a style that forcibly reminds us of the author of "Helionde." Mr. Sutherland Edwards continues his admirable "Sketches and Studies in Russia," a task for which he is every way fitted, both by the easy gracefulness of his style and the opportunities which he enjoyed when visiting Russia as "Special Correspondent" at the last coronation. The illustrations in this Magazine are, as usual, numerous and good.

The *Atlantic Monthly* for October lies before us, full of varied matter, and all good in its way. To speak the truth, our Transatlantic cousins are running us hard in the matter of magazines, and bid fair soon to beat us in them as completely as they have done in chess-playing, yachting, and trotting horses. Difficult would it be for us, even now, to prove that we have a better magazine than *The Atlantic Monthly*; nor is it so much to be wondered at when we know that some of the best men in America—Longfellow, Emerson, Holmes, Prescott, Read, and Lowell—are engaged in filling its pages. The number before us opens with an essay, entitled "The New World and the New Man," the style of which bespeaks it—or we are much mistaken—from the pen of Emerson. Its argument is, that the New Man of America is as fitted for his New World, as the Old Man of Europe for his Old World; and that it is all nonsense to talk of a degeneration of the Anglo-Saxon race, because symptoms of a too lively vitality prove so shocking to delicate European nerves. We must confess that we are more than half converted by the argument. "The German Popular Legend of Doctor Faustus" is an able and scholar-like composition; and "The Language of the Sea" a capital essay upon sea slang, full of philosophical lore. But "The Birds of the Garden and the Orchard" is the article of the number. How wisely and yet how wittily does the author (who might be Audubon, and may be Wilson) treat of the merry songsters of the grove. What a delicious analytical picture is that of the merry, melodious, abusive Bobolink, whom he contrives to invest with such human qualities, that one might fancy him some chartered wit that one is in the habit of meeting at one's social club. Perhaps the worst feature in the number is the last contribution of "The Autocrat of the Breakfast Table"—worst only because it is the last. The Autocrat has married the schoolmistress, and the talk at the landlady's matrimonial board will be no more worth listening to. All happiness, however, to the Autocrat—the last man in the world, however, who

[Nov. 6, 1858.]

might have been expected to marry. He was as profound as Johnson, and as kindly, as humorous as Jacques, and yet, after all, human, capable of committing matrimony with a pretty, gentle schoolmistress. Well, well, so that we have Mr. Holmes back again to the *Atlantic Monthly* in some other form, we shall be well content.

BOOKS RECENTLY PUBLISHED.

- Alexander's (*J. A. D.*) *Gospel according to Mark*, cr. 8vo. 7s. 6d. cl. *Almanac de Getha*, 1859. 32mo. 5s. 6d. cl. *Atkinson's Principles of Social and Political Economy*, in 3 vols., Vol. I. 8vo. 18s. cl. *Absolon's Redfield*; or, *A Visit to the Country*, sq. 8vo. 6d. cl. *Armstrong's Young Middy*, fcp. 8vo. 5s. cl. *Aunt Oddemadod's Rivers of Laughter*; or, *Fun for the Little Ones*, royal 8vo. 1s. bds. *Aunt Oddemadod's Whispers to Certain Little People*, royal 8vo. 1s. bds. *Batson's (Rev. P.) Creoles and Coolies*; or, *Five Years in the Mauritius*, crown 8vo. 4s. 6d. cl. *Brown's Sixty Years' Gleanings from Life's Harvest*, a genuine Autobiography, post 8vo. 10s. 6d. cl. *Brougham's (Lord) Addresses on Popular Literature, &c.*, fcp. 8vo. 1s. *Brieg's Collection of Public Statutes*, 21 & 22 Vict. 1858. 12mo. 6s. swd. *Byron's Beathan*, of, edited by Howard, new edit. 18mo. 1s. 6d. cl. gilt. *Carey's Illustrated Almanac*, 1859. Imp. 8vo. 6d. swd. *Cecil's Hints on Agriculture relative to profitable Draining, &c.*, fcp. 8vo. 2s. 6d. cl. *Checkmate, a Tale*, post 8vo. 10s. 6d. cl. *Christmas (The) Tree*, 1859, illust. imp. 16mo. 3s. 6d. cl. *Comforter (The)*, by the Author of "God is Love," fcp. 8vo. 5s. cl. *Corkran's An Hour ago*; or, *Time in Dreamland*, fcp. 8vo. 5s. cl. *Child's Play*, by E. V. P., illustrated, imp. 16mo. 5s. cl. gilt. *Crowe's History of France*, in 5 vols., Vol. I. 8vo. 14s. cl. *Courtship and Wedlock*, by the Author of "The Jilt," new edit. fcp. 8vo. 2s. 6d. bds.
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FOREIGN LITERATURE.

THE CRITIC IN PARIS.

THE orange trees of the Tuilleries have been housed for the season, and the gardens are all but deserted by the nursery maids and their chubby charges. The east winds penetrate to the very marrow of the promenader, and the sere leaves descend in the alleys, red, brown, and yellow, singing a song of their own making as they toss and tumble, rise and ride and frolic, like mad things in every icy gust. The orange trees have a history which an imaginative mind might bring out. Of themselves they are not vain or sentimental trees, or they might have contrived to write memoirs. They are very old, have outlived dynasties, are still hale and hearty, and if, like the singing tree of the fairy tale, they could sing, they might sing a ballad as long and as varied as Homer's. Some of them were young at the time of the Field of the Cloth of Gold, some at the time of the sanguinary day of St. Bartholomew, some were baby trees when the Frondeurs and Court party were mutually breaking heads; the whole are far older than the first revolution, and the youngest may be as old as the Scotsman Law and the Mississippi bubble. To kings, queens, nobles, and courtiers they are no strangers. They have witnessed pageants and festivities, and royal loves and intrigues; they have heard the wooing voice of nobles and the responses of courtly dames. Sin and vanity have passed by them; virtue and patriotism have inhaled their fragrance, have been charmed with their verdancy. Much nonsense has been spoken near them, much truth and philosophy also. If they have eyes, they have seen the satin of the wedding and the crape of the funeral—the crimson blush of modesty and the deeper crimson of blood. If they have ears, they must have heard many sounds of revelry—the mad music of mirth inapprehensive of danger, and the demon-shouts of vengeance. Every recurring May they are brought forth to adorn the avenue, to listen to new voices, to behold new faces. Every October they are withdrawn into the greenhouse, where time is allowed them to digest the experience of a season, and to enable them to come forth with power and luxuriance in the season which has to come. The orange trees of the Tuilleries number 196, and of these 146 count from 250 to 300 years. These have successively adorned the gardens of Fontainebleau, Meudon, and Versailles. The greater number were not brought to the Tuilleries before 1798. Versailles was the cradle or the nursing mother of most of them, and Versailles can still boast of aged children. The senior of the orangery there bears the name of Francis I., and has the date 1522 on its box; it is consequently 336 years old. It has outlived fifteen sovereign rulers of France—has outlived infinite chances and changes, and bids fair to outlive some generations yet to come. There are other trees of the kind at Versailles which date from Francis I. and Henry II. As to the fifty other orange trees of the Tuilleries, they

are all hearty centenarians, and were brought up in the hothouses of Meudon and Versailles.

Tuesday last was the great annual celebration of the Parisians—the *Jour des Morts*, or All Souls day—when the living go forth to visit the dead, to trim the flowers that may be planted on their graves, or to hang *immortelles* on their tombs. It is a pretty custom, rather affected and theatrical to our English plain-sailing notions perhaps, but still pretty. The monuments are, generally speaking, taken great care of by survivors. There is not much dilapidation to be seen in the cemeteries—very few moss-grown stones. One might meditate among these tombs, but not in the lugubrious strain of Harvey. Which was the most affecting monument we chanced to see in Père Lachaise? One erected to the memory of an only child, no doubt the idol of his parents. And death came and took the child away from his drum, his penny trumpet, his box of dominoes, his little woolly sheep, and tiny pack of cards. And there they are inclosed in the small monumental stone, a square of glass guarding them from the weather, and the ace of hearts exposed to tell the bereavement of the parents. The parent, brother, sister, friend, are not the only visitants to the cemeteries on this day. The great dead are not forgotten, though they may have none living of the name of kindred. At the cemetery of Mont-Parnasse chaplets were flung upon the tombs of Héhézépore Moreau and Dumont d'Urville; in that of Montmartre, the tombs of the two Cavaignacs, writer and soldier, Ayr Schaeffer, painter, Armand Marrast, the courageous journalist, and Gustave Planche, critic, were not forgotten. Our visit was to Père Lachaise, which, spite of the biting wind, was crowded. There we found that Francis Lamennais was not forgotten, nor David of Angers, Rude, Simon, Elschoot, De Pradier, noble sculptors all; nor Brânger, Arago, Musset, Rachel. The tomb of the latter is on the right hand on entering the Jewish cemetery. It is in the form of a small Grecian temple, and has no great pretensions to taste. Over the door are carved a diadem and laurels, and under these in relief are the letters RACHEL. Perhaps the creed of the Hebrews forbids any extraordinary monumental display. In place of chaplets, flowers, and *immortelles*, the Jews (not on this particular day, however) place stones, flints, or bits of mortar on the tombstones of their deceased kindred. Alfred Musset's monument was just finished in time for the *Jour des Morts*. It is simple, and pleasing through its simplicity. A fine bust, in marble, of the writer and poet, graces it, and underneath are carved his own lines:

Mon chers amis, quand je mourrai
Plantez un saule au cimetière;
J'aime son feuillage éplore,
La pâleur m'en est douce et chère,
Et son ombre sera légère
A la terre où je dormirai.

His desire has been fulfilled. On the right of the

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tomb the hand of Friendship has planted a willow, and on the left a rose tree, which even now bears buds.

And the desire of another poet will shortly be fulfilled. M. Etex has been charged to design the monument for the poet Brizaux, which is to be erected in the valley of Scorf. It will be of granite no doubt, and upon it will be carved his last wish :

Vous mettrez sur ma tombe un chêne, un chêne sombre,
Et la rossignol noir soupirera dans l'ombre:
C'est un bard qu'ici la mort vient d'enfermer;
Il chantait son pays, et le faisait aimer.

Musset desired the willow, Brizaux the oak; and poor Burns, whose centenary you intend in a month or two to bear in remembrance? He might possibly have desired that a birch of Aberfeldy should wave its slender branches over his grave; but then he was not a Frenchman, and did not express himself as deserving monument in any form. It was with a bitter consciousness of himself that he wrote :

The poor inhabitant below
Was quick to learn and wise to know,
And keenly felt the friendly glow
And softer flame;
But thoughtless follies laid him low
And stained his name!

But to return for an instant to Brizaux. M. Lacaussade, after M. Saint-René Taillandier, has given us the most interesting details of the life and character of the author of *Marie*. Brizaux, like Burns, felt keenly the "friendly glow and softer flame." M. Lacaussade says : "One evening I was reading to him the 'Belle Vieille' of Maynard; and coming to the verse

Et je serais sans feu si j'étais sans amour,
he took the volume from my hands, and pressed it ardently to his lips, tears in his eyes, and the glow of enthusiasm on his countenance."

M. Alfred Nettetton, the historian of literature under the Restoration, has pronounced an enthusiastic judgment on the *Enfants* of Victor Hugo. This judgment is all the more precious and worthy of being recorded as it is pronounced by a political and religious rival. It is summed up, so to speak, in the following passage : "This poetry has truly a mother's heart; it diffuses on children the light, the warmth of life; it smiles at their joys, it weeps over their troubles; it accepts them in all conditions, in all situations, in every form of fortune. It enters into the poor cottage of the little orphans weeping beside the cold corpse of their grandmother, unknowing yet what death is. It is in the Temple, where Louis XVII. died, old in grief before he was ten years old, when he approaches his last hour; at Schönbrunn, when the son of Napoleon is about to die. It penetrates into the homicidal factory where infancy pines and languishes, and where the body soon sinks under the load of a labour without future and without pause—soon, and yet too late, for it has still time to survive the soul! It is behind

the mother who, her heart full of joy, smiles upon her infant; behind the mother who, with eye fixed and dull and troubled brain, feels that with the coffin in which they have placed her child they have taken away her heart and reason." M. Nettement, in the same article, claims in the name of poesy a work on children by his friend M. A. de Beauchesne, which he had for some years in his portfolio. This work, which he qualifies as a delicious poem, has just appeared under the title *Livre des jeunes Mères*. De Beauchesne, in point of talent, stands a long way off Victor Hugo; it is not without interest to see the two poets, who have wept the agony of Louis XVII., meeting once more on the same plain, where, without being divided by politics, they pour forth all the tenderness of the heart. We have not done with the poets yet. It is not true, it appears, that Lamartine is on his estate at Milly, counting the paternal oaks prior to handing the inventory of them to the auctioneer; but it is true that he has written a letter to M. Philoxène Boyer, who had published an eloquent protest against the indifference of his countrymen in the matter of the subscription, in which letter he gives his countrymen to understand that, unless they come up to his mark, he will mark his opinion of them by bidding them farewell for ever. He says: "Of all that has been written on France and on me since these unmerited reverses have struck me, your study is the most true, the most eloquent. If I had been able to speak freely myself, it is thus that my heart, loaded with reproaches, would have made explosion. But, like the volcano which has no mouth, I devour my own lava, and I burn with my own fire. . . . I have only an instant to spare. I have come here to take, in all likelihood, my funereal adieu of my natal hearth, before delivering it to the appraiser. *If in three months from this time France does not respond to your appeal, I shall quit her soil in order not to die upon it.*"

Since we have spoken of M. Philoxène Boyer, we may mention that he began a fortnight ago his course of lectures on history and criticism to a *circle* of learned societies, on the Quai Malaquais. The young Professor studies this year the complete dramas of Shakspere.—The second volume of Guizot's *Memoirs* is shortly expected, if it has not already appeared.

In literature, scarcely anything is doing. The Baron Poisson has published "*L'Armée et la Garde Nationale*," which had better fall under the notice of your contemporary the *United Service Journal*.

Every one is coming home with his souvenirs—from the Rhine, the Alps, from Spain or Italy—and all who have travelled can write, it is presumed; and the coming year, in this respect, projects a shadow. The Viscount de Dax is a bold huntsman, a patient fisherman. He has hunted the beast of the forest, he has made the acquaintance of the bear, and the wolf, the trout, and the salmon. *Souvenirs de mes chasses*, &c., will be read, therefore, by the sportsman as coming from the pen of a sportsman. His exploits were of a wide range, the south of France and all the Pyrenees. He is a true hunter, a true fisherman, and, unconsciously, he is a naturalist. He has come to know natural history as Molére's character came to know that he knew prose. The hunter and fisherman are naturalists in spite of themselves, and, unconsciously they write the best pages in natural history. Of rabbits, hares, foxes, and bears the Count has much to tell. He writes as a genuine sportsman, who knows all about horses, dogs, and guns. On this score we may mention the work of M. Adolphe d'Houdet—*Braconnage et contre-bracnage*—a discourse on gins and snares, and how poaching may be prevented, and how preserves may be rendered productive.

Jules Janin has finished his excellent work, the *Histoire Dramatique*, by a fifth and sixth volume, the result of much patient reading and research, set forth in a graceful style.

Dumas—the Dumas—is reported in Rue d'Amsterdam to have died in Russia; but his ghost has not yet been seen. His son narrowly escaped death the other day in the Champs Elysées. His horse took fright; he was thrown from his carriage; but a few bruises only have preserved him to the "Demi-Monde."

CURMER'S ILLUMINATED EDITION OF THE IMITATION OF JESUS CHRIST.
L'Imitation de Jésus-Christ. Paris: L. Curmer. 1855-7.
Appendice a l'*Imitation de Jésus-Christ*. Paris: L. Curmer. 1858.
A COLLECTION of illuminated manuscripts—those

splendid relics of Literature as she existed before the invention of printing made her favours common to the crowd—ought surely to awaken deeper and more solemn feelings than mere admiration of objects which are often very beautiful, sometimes very gaudy, but which always testify the greatest ingenuity and industry in the hands that created them. For our part we never can visit one without remembering that the time was—a time long before these happy days when a Bible may be bought for a few pence—when such literature dwelt only in kings' houses and in monasteries, in the dwelling-places of the great ones and the holy ones of the earth; when the wealthiest could only hope to possess a few books, and regarded those as among the choicest of their possessions; when a single MS., choice written upon fair parchment and emblazoned with quaintest devices and richest tints, sold at the price of two thousand sheep or much money. No common man could then hope to possess a copy of the Scriptures; for such a thing was, even in the worldly sense of the term, worth all that he had. The Word of God in its purity was indeed a luxury vouchsafed only to a few, and the rest were fain to be content with receiving it at second-hand from the priests. The student could take no copy of his favourite Horace home with him; for the precious vellum volume of his tutor and professor was not for his hands, and could only serve for the use of his reverence himself, as he lectured to his classes in the schools. This was a time to be looked upon, indeed, with some degree of misliking; for was it not in that age of intense partial illumination and of general darkness that the cunning builders of the Church of Rome laid the foundations of her power? But they may be looked upon by the scholar with feelings also of gratitude and veneration; for it was these very manuscripts that, through times of trouble and of storm, preserved the ancient literature to our use; binding together, as it were by a thin golden chain, the Old Civilisation with the New. Surely there was some meaning in this, that those old scribes should be so skilful with their pens and with their colours! Not in vain did they labour with such minuteness and cunningness to produce those masterpieces of their art! For was it not on account of their very value that these things were preserved to us? Had the old writings been common things, graced by no such charms, would they have been so respected and preserved? And may we not, therefore, fairly argue that this very art of illumination was mainly instrumental in preserving to us most of what was precious in the learning of the ancients? And there is something, too, very touching in the recollection of the fact that many of these elaborate works must have been the work of years, we might almost say of a lifetime. It is affecting to think, as we bend over their beautiful pages, that there once bent the brows of patient and thoughtful men, who had vowed themselves to a life of seclusion and prayer, and who found an innocent, and indeed most useful pleasure, in thus decorating and preserving the treasures of what was even to them—remote as they are from us—a by-gone age.

It is with a sentiment of no ordinary admiration that we close the volumes before us. M. Curmer has achieved a noble work. He has contrived to compress within a single volume a complete exposition of this splendid art. He has selected with exquisite taste specimens of illumination from the choicest *chef-d'œuvre* of the most celebrated collections of MSS. in the world, and he has reproduced them with marvellous fidelity. Every page in this volume—and there are more than four hundred of them—is such a *fac-simile*. Let us consider for a moment what is meant by this—the production of so many *fac-similes* of so many illuminations. Let us try to imagine the difficulty of printing with such perfect accuracy designs in six or seven colours—each colour requiring a separate stone—the number of spoilt copies to each perfect impression produced,—and after all we shall have but a faint idea of what has been achieved by the skill, the patience, and the intelligence of M. Curmer. The text of the *Imitation* is but the pretext for the work, and a very admirable and appropriate one it is. The dates of the MSS., whence these specimens have been taken, range from the eighth to the seventeenth centuries—the latter being of course two centuries later than the invention of printing, but the latter seven centuries anterior to it. In this collection we can trace the whole progress of the art, from

its rise to its decadence (we do not speak now of the admirable treatise in the *Appendice*); and perhaps it is for this reason to be regretted that M. Curmer did not sacrifice the artist to the archaeologist, by arranging the specimens chronologically.

Difficult would it be, if not impossible, to specify all the beauties of this beautiful work. The earliest example is taken from a copy of the Gospel which once belonged to CAROLUS MAGNUS, the Great Charlemagne. This MS., so valuable both for its antiquity and its associations, once formed part of the library of the ancient monastery and royal priory of Saint-Martin-des-Champs, at Paris, and is now in the Bibliothèque Impériale of that city. Turning to the *fac-simile*—which will be found at the second page of the Table of Contents—we perceive that the art was then quite in its infancy. The design is simple almost to rudeness, nothing but interlacings, curves, and lines; unless, indeed, a sort of half bird, half fish-like aspect be intended by certain of the finials. The colours, too, are not remarkable either for their arrangement or their brilliancy, being dead gold, dirty red, pale blue, and nothing bright but the yellow. The same may be observed of the interesting specimens taken from another MS. that once belonged to Charlemagne, and which is called "*Livre d'Evangelies de Saint-Médard de Soissons*," and of another specimen of the same period to be found at page 400 of the *Imitation*.

Coming down to the ninth century we have many fine specimens; some from a "*Sacrementaire*," written for Drogo, Bishop of Metz, a son of Charlemagne, and from the Bible that belonged to Charles the Bald. Here there is a decided improvement; for the colours are brighter and better assorted, the designs are in better taste, and some faint attempts to avail himself of natural objects are discernible in the labours of the illuminator. Two specimens, taken from the "*Sacrementaire*" of Pope Gregory IV. (now in the library of the University of Heidelberg) yield to none in the book for the singular, and in a manner beautiful, effect produced. In these the text is printed in silver letters upon a red ground, upon which are faintly described a regular geometrical pattern. The borders consist of very beautiful illuminations in silver, blue, red, and gold. The effect is very novel and very pleasing. The best specimens given of the tenth century are not entirely satisfactory; for, if we are to judge by them, the art had decidedly retrograded. It may be, however, that this is not the best specimen of the century that might have been obtained, and that M. Curmer was tempted to select it rather on account of the interest possessed by the MS. itself than from any artistic merit. And surely, if even so, he may stand excused; for who could fail to regard that precious volume otherwise than with interest? It is the "*Bénédictionaire de l'Archévêque Robert*," and was originally made for Ethelred, Archbishop of Canterbury, in Newminster Abbey, by Gode-mann, a monk of Saint Swithin, and Chaplain to Saint Ethelwold, Bishop of Winchester. This "*Bénédictionaire*" was used by the Archbishops of Canterbury, from about 960 up to the Conquest, and was used at the coronation of the Anglo-Saxon Kings. What scenes of violence and of ancient splendour has not this venerable book survived? Made in the time of the violent and adventurous Edgar, it must have figured at the coronation of the unhappy Edward the Martyr, soon to be murdered by the daring Elfrida; was then present when Ethelred the Unready had the crown placed upon his head; and subsequently attended the coronation of Edmund Ironside, Canute the Terrible (misnamed the Great), Harold Harefoot, Hardicanute, Edward the Confessor, and the unfortunate Harold; after whom came Norman William, and the "*Bénédictionaire*" of Archbishop Robert was used no more. Surely this precious relic ought to be with us. But no; it belongs to the library of Rouen, whence it perchance found its way when English kings ruled in France.

The specimens representing the eleventh century offer nothing very remarkable; but in those of the twelfth a great and admirable change is at once perceptible. Here the art has evidently gained a new impetus. The "*Bible de St. Martial de Limoges*" supplies some beautiful examples, harmonious in colour and design. Here the colours are bright and pleasant, and the designs include human masks and figures, and a faint imitation of fruit and flowers. In the thirteenth century the advance is still more percep-

tible. The specimen taken from the Psalter of Saint Louis is not very remarkable; but those taken from a copy of the Bible in the library of the Arsenal are decidedly better. Here we first meet with figures of saints and of animals in the niches at the sides.

In the fourteenth century the prospect grows brighter and brighter. Nineteen fine examples of this epoch are given. Four of these are taken from the magnificent MS. entitled, "Livre des Merveilles du Monde, ou Voyage de Marc-Paul," &c. This glorious volume (now in the Imperial Library) once formed part of that collection of choice rarities which belonged to the Dukes of Burgundy, which also comprised the MSS. of Livy and Froissart. The index to the Appendix tells us that this volume was given by Jean Duke of Burgundy to his uncle the Duke de Berri, the third son of Jean the Good. This Duke de Berri seems to have been a great *connaisseur* and collector of such books; for another from his library, the "Psauntier de Jean de France," furnishes four beautiful pages to the *Imitation*. The specimens taken from the "Livre des Merveilles" are of great beauty, both as to colour and design. The armorial bearings of the Dukes of Burgundy are displayed upon them, and the figures at the angles represent the attributes of three of the Evangelists. The specimens from the "Psauntier" are remarkable for some beautiful medallions bearing swans, and the butterflies and flowers in the borders.

We now come to the fifteenth century, and approach the time when printing, which was eventually to sweep all this away, became a fact. The numerous examples of that epoch have been well selected by M. Curmer, for he must have felt embarrassed with the plenty he had to choose from. The art had now reached its apogee, and though some of the subsequent specimens may show more of splendour, those which belong to the fifteenth century are not to be surpassed in the matter of taste. From the MS. of Petrarch *dit du Vatican* are two most exquisite specimens printed in seven colours, with miniatures bearing animals and birds. The specimen from the "Canzoni di Petrarca" is an exquisite piece of illumination, and also that from the "Poesie de F. Petrarca." Those from the "Bréviaire du Roi René," of which there are no less than six, are more fantastic than beautiful.

The two specimens of "Heures" are exquisite for drawing and colouring; but two others from a similar source are fantastic in design, the former representing devils thrusting the damned souls into the mouth of hell, and the latter angels singing and playing upon musical instruments. About this time the MSS. become lighter, more graceful, more intricate, and more and more harmonious in colour. There are two from a "Livre d'Heures," ornamented with beautiful miniatures, executed in Flanders and now in the Rouen Library, one representing the verse in the 41st Psalm, "As pants the hart," and the other the Communication to the Shepherds. The former shows the hart drinking at the river, two swans swimming away affrighted, and a dog trotting down the road on the scent of the hart; the other presents a ring of peasants in the costume of the period dancing around some sheep, whilst an angel delivers his message from the sky. The perspective is of course not very good, but the execution is admirable. During the fifteenth century printed books were introduced. The earliest of these is "Heures imprimées en 1486, pour Simon Vostre par Philippe Pigouchet, dessins de Jolet," of which four specimens are given. These are simple, vigorously designed, and in two colours only. A book of "Heures," which belonged to Henri IV., of which four specimens are given, is all gold with black designs; very simple. Two of these have the alphabet displayed in the margin. Why sixteen specimens are given of the MSS. "Ancienneté des Juifs," from the Bibliothèque de l'Arsenal, we cannot say. They are curious enough, and some well drawn, but dull and tasteless in colour, and two specimens might have amply sufficed to illustrate the style. In taking leave of this century we may notice the specimens of the "Frontispices de l'Histoire Romane," which are some of the most beautiful pieces of illustration in the volume. Two of them are perhaps a little too ornate, and not very classical in design; but, being painted on a pink ground, they have a very pretty effect.

As it is impossible within the space of a single article to do full justice to this admirable book, we shall avail ourselves of the introduction of printing as a line of demarcation in the subject, to which, however, we shall take an early opportunity of returning. When we resume the thread it will be with the specimens illustrating the sixteenth

century; and in our next article we hope to find something to say about the admirable treatise upon the Art of Illumination and upon Palæography contained in the Appendix: something also about the learned discussion respecting the real authorship of the *Imitation*, which in this country is generally attributed to Thomas à Kempis without question.

Foreign Books Recently Published.

- Auerbach (Berthold), Deutscher-Volks Kalender. Illustrated by Kaulbach, L. Richter, &c. &c. 12mo. Is. 6d.
Bergmann (F. G.), Les Soixies, les ancêtres des peuples germaniques et slaves. 8vo. Halle. 2s.
Bibl. (J.), Recueil d'antiquités et littératures. 3 vols. 8vo. 12s.
Boissier (L'Abbé J.), De l'âge des mœurs de George. 12mo. 2s. 6d.
Hörne (Ludwig), Briseaux Paris. 2 vols. 8vo. London, 1858. 12s.
Brach, Notice sur Pierre de Brach, Poète Bordelais du 16e siècle. 12mo. 5s.
Bunzen (C. C. J.), Vollständig Bibelwerk für die gemeinde, Vol. I., Part II., royal 8vo. Leipzig. 3s.
Capéglou, Madame le Marquise de Pompadour. 12mo. 3s.
Caumont (M. de), Abécédaire ou Rudiment d'Archéologie (architecture civile et militaire). 8vo. 2s. 6d. (1858). 6s. 6d.
Chassériau (Alphonse), Les Nobles et les Villains du Temps Passé. 12mo. 5s.
Cléron (M. Tulli), Caton major, seve de Senectute dialogus. Erklärt v. J. Sommerbrodt, 3 Aufl. 8vo. Berlin. 1s.
Cid, Poème du Cid, Texte Espagnol, accompagné d'une traduction Française, par Damas Hinard. 4to. Imprim. impériale. 20s.
Claude (F.), Les Paumes, traduction nouvelle, suivie de notes et réflexions. 12mo. 2s. 6d.
Cölln (A. de) et C. de Vallet, Guide pratique des Consulats, 2e édit. 2 vols. 8vo. 12s.
Czillyk (C. L. St.), Kurfürstl. Elisabeth v. Brandenburg. Ein geschichtliches Lebensbild aus der Reformationzeit. 8vo. 2 Port. Berlin. 5s.
Feuillet (Octave), Le Roman d'un jeune homme pauvre, 2e édit. 12mo. 2s. 6d.
Frey (Jacob), Zwischen Jara und Alpen, 2 vols. 12mo. 7s. 6d.
Gräbe (Théod.), Abrégé chronologique de l'Histoire des Papes, 12mo. 2s. 6d.
Graebner (F. W.), Der Neue Don Quixote. 5 vols. 8vo. Stuttgart. 15s.
Homer, Carmina Homericorum. Imman. Bekker emendat et annotat. 8vo. 2s. 6d.
Hugo (Victor), Les Entants. 12mo. 3s.
Jahrbüch der deutschen Theologie, Vol. III., 8vo. Stuttgart. 3s.
Laboulaye (Ed.), La Liberté religieuse. 12mo. 3s.
La Cour, Du Russie il 1725-1783, 2e édit. Berlin. 6s.
Mémoires du Maréchal Duc de Richelieu. 2 vols. 12mo. 5s.
Ostwald (Dr. Prial), Théorie du cœur, courte et facile. Trad. de l'allemand par G. Steinheil. 12mo. 1s.
Overbeck, Geschichte der griechischen Plastik, 2 vols. royal 8vo. Leipzig. 24s.
Perica, Tableau Historique. 12mo. 2s. 6d.
Pöller (M.), Römische Mythologie. 8vo. Berlin. 5s. 6d.
Prévost Parafad, De la liberté des cultes en France, 8vo. 1s.
Reichenbach, Die Pflanzewelt in ihrer Beziehung zur Sensibilität und zum Organismus. 8vo. Vienna. 12s.
Reich (Carsten), Drei Jahre von Dreissigen. 5 vols. 8vo. Leipzig. 36s.
Renou (Ernest), Histoire générale et systématique comparée des langues sémítiques, grand 8vo. de l'imprimerie impériale. 12s.
Roques (l'Abbé), M. V. Cousin et ses adversaires. 8vo. Toulouse. 4s. 6d.
Schleiermacher, Aus Schleiermachers Leben in Briefen, 2 vols. 8vo. Berlin. 11s.
Tabarin, Œuvres complètes, avec Introduction et Bibliographie Tabarinique, par Gustave Avercken. 2 vols. 12mo. Cloth. 8s. 6d.
Thermom. (Frz.), Abendstunden. 3 ans. Port. 8vo. Berlin. 6s.
Thiers (A.), Hi-toire de Law. 12mo. 2s. 6d.
Viras (Cristóval de), La Gran Semiramis, Tragedia, 12mo. London. 2s. 6d.

SCIENCE, ART, MUSIC, THE DRAMA, &c.

SCIENCE AND INVENTIONS.

A REPORT from the Meteorological Department of the Board of Trade has been presented to the Admiralty, and gives some interesting information on a branch of science that has but recently received any public attention. A series of meteorological papers was commenced in 1857, and much additional information has since been collected from various seas and inland stations. Among the facts deduced from observations made are the following. The specific gravity of nearly all the oceanic surface has been ascertained; and the general result demonstrated is, that, except in confined localities, as in the Red Sea or in the Indian Archipelago, there is little or no variation in the weight or saltiness of the ocean water where unaffected by recent heavy rains or the vicinity of very large rivers. Distilled water being taken at 1,000, the specific gravity of oceanic water is found to be nearly 1.029. The lowest temperature hitherto recorded, between 2300 and 2500 fathoms below the surface, has been 35 degrees in the Atlantic and Indian Oceans; and 86 degrees the highest temperature anywhere on the surface. From a great number of barometrical observations made, it appears that within certain limits of latitude near the equator, or rather at about five degrees of north latitude in the Atlantic Ocean, the total pressure on the barometer varies so little throughout the year, that, allowing for the six-hourly change, any ship crossing that part of the sea may actually compare her barometer with a natural standard invariable within known small limits of two or three hundredths of an inch. Possibly, after further investigation, and the pressures of dry air being compared together, a closer agreement may be discovered; but, as the temperatures and hygrometric indications are strikingly uniform there, much difference in ultimate results may not be expected. Besides the barometric an immense mass of hygrometric observations are being reduced, and all observations on magnetism obtained are tabulated. In addition to these branches the following matters have occupied the attention of the Department. A passage table has been made, showing

the length of passages between any sea ports, by steamers as well as sailing vessels, and giving the least possible distance between the two ports; also concise and ready methods are shown of applying the principles of great circle sailing in practice. From a Dutch pamphlet which has been translated, a very curious fact appears relating to the habits of herrings. They seek such parts of the North Sea as are not colder than 54° or warmer than 58°, thus showing the utility of fishing for them except where the surface water is within these limits of temperature. A series of charts is also in progress showing the simultaneous states of temperature over the British islands and adjacent seas. Among the results already obtained from these charts is the true north and south or meridional direction of certain atmospheric wave lines, the diminution of the wind's strength or force over land, and the evidence of continuous alteration or opposition of the great polar and equatorial currents of the atmosphere.

Notwithstanding the late extended discovery of gold fields in all parts of the world, another region is now added to the number. It appears that gold has been discovered in the United States territory of Kansas. The situation is on the western border, where the territory is inclosed by a projection from the Rocky Mountains. The locality, which is about 300 miles in extent, is easily accessible, and already bands of emigrants are being organised to work the mines, and thus to add to the mineral wealth of the country.

As the prosperity of the cotton trade is a point of great importance to this country, and as fears have arisen that the future supply will not keep pace with the demand, in consequence of the extension of the machinery and manufacture in America, which, in all probability, will ere long cause a diminution of the supply from thence, steps have been taken to ascertain from what other sources cotton could be obtained. It would appear that there are many parts of the Turkish Empire where the climate is favourable to its growth; but the most favourable region is the Island of Cyprus. From a very early period cotton has been grown there. As far back as 1580 a quantity amounting to 30,000 bales was exported, and, although the

cultivation has greatly declined, the island nevertheless is well adapted for its growth. At present the crop averages 1,500,000 lbs., of which 1,200,000 lbs. are exported. The subject is one of considerable interest to this country.

The treaty just made with Japan has opened up a new country for geographical exploration. The account, though meagre, given by those of the expedition who landed, is sufficiently interesting to excite public curiosity, which it is hoped may ere long be gratified.—The failure of the Atlantic telegraph after having been successfully laid will of course produce the result of a new shape and form of telegraphic wire in future operations, as the present cable has been shown to be faulty in principle; and a new line has now been proposed, the first section of which will be laid between Galway and Belleisle, and from thence to follow the course of the river to Quebec, with the object of extending it onward to the Pacific as soon after as it may be deemed expedient.—An invention has been patented by Mr. J. Stather of Hull, for producing oak or wainscot papers. The grain being printed from the wood itself is of course true to nature, and far surpasses any produced from blocks engraved by hand. From the same piece of wood the pattern may be almost indefinitely varied; for by simply taking off a shaving, a different design appears.

From the quarterly return of the Registrar-General, it would appear that the weather during the three months ending September 30th presented some peculiarities. At Greenwich the temperature of the air in July was below, in August it was 1.5 degrees above, and in September 4.0 degrees above, the average of 87 years. The humidity was below, the barometric pressure above, the average. The rainfall was 5.4 inches, or nearly 2 inches below the average. In some localities it was not so scanty, as in the Isle of Wight, Devon, and Cornwall, from 7 to 8 inches fell. During the last week, ending October 30, the mean height of the barometer at Greenwich Observatory was 30.118 inches, and the mean temperature of the week 47.2 degrees, which is the average of the same week for 43 years. The highest reading of the thermometer in the shade was 57.8 degrees, on Mon-

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day; the lowest 33 degrees, on Saturday. The whole range of the week was therefore 248 degrees. The mean temperature of the water of the Thames was 55.3 degrees, or 8 degrees higher than that of the air. The direction of the air was generally north-east, and the rainfall 0.24 inches.

Our professional readers will find an important paper by Dr. Civiale on lithotomy and lithotripsy in this week's *Comptes Rendus*. Among the other contributions we find a paper by M. Partiot, on the origin of eddies, which he explains as the result of the waves passing over shallows, and of the swelling of the tide; a paper by Dr. Montucci, in which he announces the discovery of a new method for solving equations of the third degree, and communicates certain methods of his for abridging numerical calculations in such solutions. These consist chiefly of small tables, by one of which he performs three operations at once; he forms a square, multiplies it by three, and subtracts it from a given number. He further gives a process for effecting divisions and extractions of the square root to any extent, and with any number of figures, by the aid of the common tables of logarithms with seven decimals. Also a report on a paper by M. Léon Soubeiran on the poison of the viper and the organs which secrete it. M. Duménil, the reporter, states that M. Soubeiran has chiefly turned his attention to the glands which secrete the poison, and to the excretive conduit. These glands had hitherto been but imperfectly studied, owing to the difficulty of separating them from the strong aponeurosis which covers them. M. Soubeiran has employed a chymical process to soften and render it transparent: the compound which he has used is tartaric acid, and with perfect success: the glands and vessels being distinctly visible in his dissections, even without the aid of a magnifying glass. M. Calliburens communicated his researches on the effects of caloric in determining the contraction of certain organs, and the description of an apparatus for measuring these effects with precision. It consists of a phial in which the membrane to be examined is subjected to the action of warmth with moisture. A small glass cylinder is placed on the membrane, which imparts a rotatory motion to it with the borders of its epithelium; a dial-plate externally marks the number of revolutions performed by this cylinder. M. de Luca presented a paper on the existence of iodine in atmospheric air; he concludes from his experiments—1. That in order to ascertain the presence of iodine in certain substances, a chemist must prepare the tests himself, and try them several times, in order to be sure that they are perfectly pure; 2. That the methods used in laboratories to ascertain the quantity of this metalloid require to be verified; 3. That preliminary experiments must be made in order to appreciate the degree of sensitivity of the tests; and 4. That, by the methods employed by himself, he has been unable to discover the slightest trace of iodine either in atmospheric air, rain water, or snow.

MEETINGS FOR THE ENSUING WEEK.

Monday, Nov. 8.—Geographical, at Burlington House, 3½. I. Mr. R. F. Thompson and Lord Schomberg H. Kerr. "Journey through the Mountainous Districts North of the Elburz, and Ascent of Demavend, in Persia." II. Mr. A. C. Gregory. "Journey from Moreton Bay to Adelaide in search of Leichhardt." III. Mr. F. Gregory. "Exploration of the Murdoch, Lyons, and Gascoyne Rivers in Western Australia."

Tuesday, 9.—Syro-Egyptian, 7½. Mr. W. F. Ainsworth, "On Ancient and Modern Antioch."

Civil Engineers, 8. Mr. J. S. Valentine. M. Inst. C. E., "Description of the Lisbon and Santarem Railway."

Med. and Chirurg., 8½. Zoological, 9.

ART AND ARTISTS.

THE NATIONAL GALLERY.

ANOTHER magnificent picture is added to the National Gallery, a Venetian portrait, placed in the large western room near the Bellini. It is a portrait of an Italian nobleman of the Martinengo Cesaresco family, of Brescia, a half-length of full life-size, in oil, and on canvas about 3½ feet by 2 feet 3 inches in size. It is by Alessandro Bonvicino, usually named Il Moretto. It was formerly in the collection of the Count Lechi, at Brescia, and was purchased at Turin for the Gallery for £500, a very moderate sum for so good a picture. When in the Lechi gallery it was attributed to the scholar of Moretto, Giovanni Battista Moroni.

But little can be related of the painter, as his career has not been much investigated, and the dates of his birth and death are not positively ascertained, though the first has been stated to be 1500, and the latter 1560. His known works have dates ranging from 1524 to 1556. Lanzi gives some account of him, and he was known in his time as one of the greatest painters. His first master was Ferramola, a painter of Brescia, and afterwards he studied with Titian, whose style he imitated at first, but in the later period of his life he endeavoured to emulate Raphael. In the churches of Brescia are many frescoes by him, and his most celebrated works are to be found there. He was best esteemed as an oil painter, and more particularly for his admirable portraits. Pictures by his hand are scarcely to be found

in England: one only, from the Solly collection, was at Manchester, a large altar piece—the Madonna and Child with two saints.

Of the subject of the present picture we are unable at present to supply any history: it is a young man with full oval face, clear soft complexion, small mouth and chin, with brown moustache and beard, large thick nose, and blue eyes looking upwards in thought. He is reclining in an arm-chair, his right elbow resting on velvet cushions on the table beside him, and his hand supporting his head, while his left hand rests on an arm of the chair. The position gives the greatest ease and dignity to the portrait. The dress and accessories are of the most superb character, and afford full scope for the splendid colour and management of the painter. A black round cap worked with gold, with a white feather, is on the head. A white fur cape with irregular black spots covers his shoulders, and hangs down the front of the dress, which is of a deep lustrous green, relieved by the crimson covering of the chair. The table is covered with an olive-green cloth, on which is a lamp and some coins. The background is a curtain in large folds of lake and gold embroidery, with, on one side, a wall of pale tone. No description can do justice to this work as a portrait piece: its breadth, its rich colour, and its repose will compare with the best of the Venetian school; beyond which it has peculiarities of its own, rendering it, for its novelty alone, a most refreshing acquisition to the national treasures.

TALK OF THE STUDIOS.

THE second exhibition of the Architectural Photographic Association will be opened at the Gallery of the Old Water-Colour Society in Pall-mall, in December. Nearly all the contributors to the former exhibition are expected to send photographs. Amongst the new contributors, Macpherson of Rome and Cimetta of Venice will exhibit their entire architectural collections. Subscribers will be permitted to choose the photographs from which they wish to have prints without restriction; and to enable selections to be made by those who cannot visit the exhibition, illustrated catalogues of the subjects will be sent to the honorary secretaries; or by remitting five shillings in addition to the subscription a copy will be forwarded to the subscriber. An earlier distribution and greater certainty in the printing is anticipated from the arrangements made by the committee than was possible in the first year of their operations.

A gallery 100 feet in length and 30 feet high has been built in connection with the great concert-room known as Canterbury Hall. It contains 211 oil pictures and 22 water-colour drawings, all by modern artists. "Noah's Sacrifice," by Maclise, and good examples of Haydon, Frith, Wallis, Sant, and other English artists, are in the collection, which may be welcomed as a new instance of private enterprise in the encouragement of art.

Art-readers will remember that a year or two since a great controversy arose respecting a picture of Apollo and Marsyas, in the possession of Mr. Morris Moore, which was believed by him to be by Raphael, but which other connoisseurs held to be of the school of Mantegna, or by Lorenzo Costa, whilst in Paris it was by many judges accepted and admired as really by Raphael. In the third and concluding volume of the Life of Raphael, recently published, by M. Passavant, that critic, whose perfect knowledge is pretty generally acknowledged, gives his reasons for a positive opinion that the picture is the work of Timoteo della Vite, who was a pupil of Raphael and a collector of his drawings.

Visitors to the British Museum will remember the interesting collection of the rarest books and manuscripts shown in glass cases in the room called the King's Library. The same place has been chosen for the exhibition, in the best obtainable light, of a selection of examples of engraving, which for many years past it has been desired to exhibit, but for which no suitable gallery or space could be found. Some of the rarest prints in the collection have now been framed and glazed, and are in course of arrangement on screens and in cases, under the supervision of Mr. Carpenter, the Keeper of Prints. The series will commence with selections of some of the earliest and most precious *nielli*, showing the first stages of the art from the time of Maso Finiguerra, and ending with works of the sixteenth century. The Italian examples will be ranged in the higher of two rows, and below them will be fixed contemporary specimens of the German masters, so that, as the time of the two specimens will frequently correspond, the state of the art in each school can be contrasted. The greater delicacy and finer lines of the German specimens have led to their being placed nearest the eye. Each will be labelled and numbered, and a cheap catalogue of the whole will be issued. If sufficient room can be found, a series of original drawings of all the schools, as well as of the ancient wood blocks, will be added; but the confined space at command will prevent the accomplishment of this for the present. We are glad to see this beginning to a long-deferred plan, worthy of a special and well-lighted apartment. It was accomplished long since at the Louvre, and also at the Taylor Institute at Oxford; and at the Manchester Exhibition the public obtained a foretaste of the interest and delight such a collection, when large and

complete, is calculated to afford. The print-room of the British Museum, it is needless to say, contains both in extent and excellence all that is required for the purpose of an exhibition of engravings, if a fit place could be assigned for the labours of Mr. Carpenter, whose energy and capacity for the work are equal to the rich stores at his command.

ARCHEOLOGICAL SUMMARY.

THE Suffolk Institute of Archaeology has just issued a seventh number of their journal. It is almost entirely occupied by a long memoir of the Hervey family, from the pen of Lord A. Hervey; it was originally read at the general meeting of the society held at Ickworth, in October 1856, but has since been greatly corrected and amplified. It is also abundantly illustrated by armorial bearings, monumental effigies, &c. connected with the family. It is well to get authentic family history; but it may be a question if it should so far preponderate over all other matters as this does in the present part of the society's proceedings. Some very brief notices of Little Haugh Hall, and the churches of Norton, Horringer, and Cherington, are all that this part contains.

A leaden coffin of the Roman era has been recently found at Shadwell. It is ornamented with a reeded border and shells, somewhat similar to that discovered in Houndsditch some few years ago, and now in the British Museum. The whole of the district to the east of London, particularly about Goodman's-fields, was used as a necropolis by the Roman inhabitants of *Londinium*, and has been noted by our earlier antiquaries for the relics exhumed there, as foundations were dug for houses in that site.

A portion of the old crypt of St. Dionis Backchurch, Fenchurch-street, has been brought to light. It is one of the City churches just within the line of the great fire of 1666, and was destroyed by that event. The present edifice is the work of Sir Christopher Wren. The curious in such matters may be interested in some old water pipes, or rather gigantic syringes, used soon after that event by the London firemen. They are kept in the vestry; and at Guildhall are some similar examples, preserved in a closet attached to the library.

The antiquities of the Saxon era, recently discovered by Mr. Akerman in Oxfordshire, are to be very properly placed in the Ashmolean Museum. That collection already boasts a few fine antiquities of that era, and the finest of all is Alfred's jewel.

A third annual report of the London and Middlesex Archaeological Society has just been published, and a statement of accounts, which shows a small balance in the hands of the bankers, in spite of "the loss to the Society so far as the same can be ascertained through the late honorary secretary, the Rev. C. Bouteil," and which consists of the subscriptions of more than a hundred members. "Notwithstanding the heavy defalcation," the council consider, "by a proper economy in all things, and a future vigilance over the financial affairs of the Society, it may be considered in a prosperous condition, and only requiring the care and intelligent support of its members and friends to become a very large and popular body." It would certainly be little to the honour of the wealthiest city in the world, if it could not support a body of archaeologists who are willing to devote their time to its history and antiquities. The meetings hitherto held have generally been agreeable and instructive; and there is certainly much to do in watching the discovery, or the destruction, of antiquities in so large and busy a capital. But we have always felt that the subscription is too low (ten shillings per year) for the society to be able to do all adequately that may and will fall under its notice.

MUSIC AND MUSICIANS.

NEW MUSIC.

Daybreak. Song by LONGFELLOW; set to Music by M. W. BALFE. London: Boosey and Sons. THE American fount, at the present time, is more visited than any other by musicians for sips of inspiration. *Daybreak* is full of beautiful thoughts, which the musician has helped largely to realise. The strains are appropriate, and easily to be sung by a voice of an octave and a half compass—from B natural below the line, upwards. There is a delicate running accompaniment, chiefly in sextoles, which adds very materially to the beauty of the song and subject.

The Wedded Flags. Poetry by the Right Rev. GEORGE DOANE, D.D., Bishop of New Jersey; the Music by MATTHEW COOKE. London: J. H. Jewell. This is called "a song of the cable," and tells of the wonders of that light that flashes along through the caverns of the sea, from thence to the primeval forests of Newfoundland, and onward through the world. There is a rich vein of poetry in the Bishop's words, mingled with exquisite sentiment. If the composer lays claim to musical originality, it appears to lie only in an aptitude for selecting strains of good old English songs and fitting them nicely. It is set in C, and adapted for a tenor voice.

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THE MUSIC OF THE WEEK.

M. JULLIEN inaugurated his "twentieth and last" annual series of Concerts d'Adieu at the Lyceum, on Monday evening, before an auditory who crowded this neat lyric temple to its utmost capacity. Whether so great a gathering arose from the association of old promenades—the highly-distilled nature of the orchestra—the introduction of some new caprice in musical composition—or from the declared fact that they were about to take a last fond look at an old *maestro*, before he started on the Herculean mission of putting a musical girdle round the earth—matters little. We are simply declaring a fact. The welcome given to M. Jullien on his appearance in the orchestra is proof sufficient that he has not lost all his admirers. Although he has introduced a great deal of rant and noise, there is no denying that he has done much, very much, towards administering pleasures of the most harmless kind, and which must tend to have a beneficial influence upon the highest faculties of man; he has done much towards instilling a taste for the art divine among the uninstructed crowd, and has afforded the better informed, a delightful relaxation at a nominal cost. This, then, is something. As usual, on the opening night there was "a set" bent on a row, either from an utter disregard to decorum, or to carry out some still more questionable purpose. M. Jullien made two energetic and forcible appeals, telling them that "what they were doing there was a miserable mistake." But the request for order was so ineffectual, that many choice *morceaux* were rendered totally inaudible, and the intended effects altogether marred. There is sometimes an appeal in such cases which operates successfully—the *argumentum ad cipitem*—and 'tis a pity that it was not adopted in this instance. The programme wore a miscellaneous aspect. The character of the orchestra was tested at the outset in the overture to *Der Freischütz*, which was played without flaw or fault, and the andante, scherzo, and storm from Beethoven's Pastoral Symphony was as finished a performance as the most captious and sensitive could desire. A valse, entitled "Fern Leaves," to which Jullien's name is attached, was performed for the first time. It is a tuneful, sparkling, graceful, and really pretty composition, and likely to become very popular. But the great feature in the introductory portion of the concert was the appearance for the first time in England of a violinist of great continental celebrity, M. Wieniawski, who took the house by storm. The piece selected was a concerto by Mendelssohn, not frequently played in this country. It is said the object of introducing it at his *début* was, that, knowing there was great reverence paid to the memory of Mendelssohn, in London especially, he could not better compliment the admirers of so great a scholar and musician. It is difficult to portray from a single hearing—and that sometimes broken by the disturbers—the achievements of this young and extraordinary violinist. Arpeggios, staccatoes, harmonies, double and treble stops, nay, every supposed difficulty, was vanquished with the utmost facility and bravura; the cantabile passages breathed deep sentiment and exhibited the most refined taste; while others which, from their nature, demanded constant mutations of position, were nevertheless fastened on, with the most faultless intonation. The applauses which proceeded from every part of the house betokened the strength of M. Wieniawski's first impressions. As a finale to the first part the National Anthem and the "Hymn of Universal Harmony" were brought forward. The master principle of the hymn is the unity of all mankind in one great brotherhood under the dominion of love, peace, and harmony. Although the chorus exerted themselves to the utmost, the music was not very impressive. In part second the music was light as air. Paganini's solo, "Le Carnaval de Venise," was next chosen by the violinist; and this, being better understood than the former, was applauded to "the echo which did applaud again." Miss Louisa Vining sustained the vocal portion of the entertainment. We have a bright path to travel with M. Jullien during the murky nights of London November, i.e., if he adhere to the published prospectus, and we have no reason to doubt it, inasmuch as few concert-givers have been more scrupulously anxious to keep faith with the British public than he. Beethoven's Ninth Symphony, which is promised, is of itself worth a longer pilgrimage than Chaucer found a hero for.

A coloured Opera Troupe company of eight persons, attired in motley court costumes, attract nightly large numbers of nigger-music admirers at the Oxford Gallery, Oxford-street. The programme issued contains great variety, from the extremely pathetic to the most extravagant uproar that bones and cymbals, triangle and accordion, violincello, and tambourine, are capable of producing. From this odd combination of instruments some very extraordinary harmonies nevertheless proceed. Were we to clip the performances of these *soi-disant* darkies of their exuberant fancies, there would be little difficulty in discovering a more than ordinary amount of musical talent, which, if turned into other channels, might be so done to advantage. One and all sing in concerted pieces, with excellent regard to correct intonation, and with a nice discrimination as to light and shadow. There are two or three superior solo voices among them. In accompaniment their greatest deficiencies are seen;

they have to be taught that it is the duty of the accompanist to wait on the voice, instead of challenging it to a race against time. On Saturday a morning concert was given at the Hanover-square Rooms. It was well attended. The enthusiasm rose to quite as high a pitch in the aristocratic quarter, as in the less known evening place of meeting.

The introduction of *Maritana*, an established favourite with the English public, has had the effect of sustaining the interests of Drury Lane throughout the week. The solid and well-defined style of Wallace, combined with an unusual richness of vocal and instrumental imagery liberally scattered up and down the opera, form an admirable contrast to the more composite order of Flotow. In *Maritana*, as in the other operas which have formed the staple sources of amusement, the principals employed were nearly identical; considering therefore their familiarity with the music, it is hardly necessary to go into particulars. Every melody on Monday evening came out as fresh and redolent as spring violets. The choruses were finely given, and the opera put on the stage with great attention to minutiae. On Thursday it was repeated, and in a general sense successfully.

MUSICAL AND DRAMATIC GOSSIP.

GREAT progress has been made with the new Adelphi Theatre during the last few weeks, and it is reported as not improbable after all that the Theatre may open shortly after Christmas. Let us hope that the news is true.

Miss Amy Sedgwick, of the Haymarket Theatre has married her medical attendant, Dr. Parkes.

In spite of the persistence of the management of the Olympic, and of the clever acting of Mrs. Stirling and Mr. Robson, *The Red Vial* does not draw. To be sure there are instances—such as the "Love Chase"—of forcing the public to like a piece; but we suspect that *The Red Vial* does not possess those qualities which improve on better acquaintance. We are glad to hear that Messrs. Robson and Emden contemplate reviving Mr. Talfourd's admirable burlesque of "Macbeth."

On Monday evening Miss Bessie Willingham made her first appearance in London, at the St. James's Theatre, in the character of Helen in Sheridan Knowles's drama, "The Hunchback." As the *débutante* gave good proof of talent, and is crowned with no small share of personal beauty, she was well received. The rest of the parts were filled up by amateurs, and among the entertainments was some excellent music by Mr. Phillips, and his band of the Coldstream Guards.

On the evening of Friday, the 29th ult., Mr. Vandenhoff took his farewell benefit and made his last appearance on any stage, at the Theatre Royal, Liverpool. The performance commenced with the play of *Julius Caesar*, in which Mr. Vandenhoff played the part of Brutus. This was followed by the third act of *Henry VIII.*, and the fall of Wolsey. The house was crowded to excess and the veteran actor was received with enthusiasm. At the close of the performance, Mr. Vandenhoff stepped forward and delivered an eloquent and impressive farewell address, reviewing his theatrical career, and speaking grateful words to the public for the kindness and favour always extended towards him. Few men have retired from the stage who have carried with them so much respect and esteem as Mr. Vandenhoff.

Miss Goddard, the female Hamlet, is winning golden honours at Dundee. The *Dundee News* says: "Miss Goddard's Hamlet is a beautifully-conceived execution of one of the most difficult and arduous of Shakspeare's characters, evincing a highly-cultivated taste, great genius, and much artistic effect."

The success of the late festival of the three choirs at Hereford proves to have been greater, as far as the charity which it was intended to benefit, than any which has preceded it in the century and half of the existence of these meetings. The contributions to the charity (the Clergymen's Widows and Orphans Charity of the diocese of Worcester, Hereford, and Gloucester) which have come in since the meeting have swelled the total amount to 10632. 3s. 4d. The largest collection realised prior to this year at Hereford was in 1840, when 10317. 2s. 1d. was received. Arrangements are also in progress for the next Hereford meeting in 1861, and twenty-four out of the twenty-five stewards required have already been obtained. The meeting of the three choirs for 1859 will be at Gloucester.

Galignani says:—"The approach of the 2nd of November, the day devoted by the Catholic religion to the memory of the dead, occasions great activity in the different cemeteries at Paris, in order to have the tombs in course of erection completed by that day. Amongst those which have been recently terminated is that of Mlle. Rachel, at Pere-la-Chaise. It is on the right on entering the part of the ground appropriated to the Israelites. It is a small chapel in the Greek style, over the door of which the word 'Rachel' is carved, with two crowns and a diadem. There are also two corbeilles in stone, highly polished, and filled with flowers. The tomb of Alfred de Musset has also been just finished. A marble bust of the deceased is placed on the monument, and a weeping willow planted in front of it, while on the eastern side is engraved a verse from his works, in which he speaks

of that tree, and expresses a wish to have one planted near his last resting-place. Workmen are also employed in constructing the mausoleum of the Queen of Oude."

Johanna Wagner is singing at Carsruhe.

ROYAL POLYTECHNIC INSTITUTION.—This admirable institution appears to be thriving under the able management of Mr. Longbottom, the new secretary. On Saturday evening there was a private view of a new series of dissolving views, illustrating the backwoods of North America, after views taken from nature by Mr. Harvey, an American artist. They are very natural and beautiful, and must be seen to be thoroughly appreciated. Subsequently Mr. Moule's interesting improvements in the process of taking photographic pictures by artificial light were lucidly explained by Mr. E. V. Gardner, the eminent chemist, whose observations were illustrated by Mr. Moule himself, who took several pictures on the spot, all of which were admirable for their truthfulness, perfection, and finish. Among other novelties we may mention Mr. Williams' capital entertainment "Musical Sketches of Popular Composers." It would be difficult to enumerate all the attractions which are now to be found in this temple of Panathenia; so the best course we can take is to advise our readers to go and judge for themselves.

THE THEATRES.

AGAIN we have the two extremes of the metropolis to deal with in a theatrical way. In the far East the New Royal Pavilion, Mile-end-road—the Royal Princess's in the extreme West, Oxford-street. Little is there in common beyond the raw stage materials being the same; but the materials, being indelibly alike, give a groundwork that is the same. The other side of the footlights is a world different to that on this side, and as different as gaslight is from daylight. The unreality is the same kind of unreality in all theatres; and it is engendered by a species of excitement and exaggeration which has its own spasmodic notions of feeling, heroism, and greatness. This gaslight world is not absolutely false in itself; but it has an existence peculiar, and is as little like life as a raw photograph or Madame Tussaud's exhibition. We had these phenomena of the theatre suggested to our consideration by seeing the opening of the new theatre at Mile-end, and witnessing the reproduction of *Macbeth* at the Princess's Theatre. We do not mean for a moment to compare Mr. Kean to Mr. Rayner, nor Mrs. Kean to Mrs. Yarnold; but it is impossible to carefully contemplate any theatrical exhibition, and not perceive how slight is the foundation on, or relation to, nature or actual reality. *Macbeth* is a thorough stage hero, even to the very combat, of the East-end theatre. Rattlin Howard, the disappointed British seaman, is scarcely less exaggerated than the Scottish chieftain, and his representative is as furiously energetic. Of course the language of Shakespeare is not quite so bombast as that of "the celebrated author who has expressively interspersed songs and duets, powerful and graphic language, and novel scenic effects of the most intense interest, in the original nautical drama of *The Sailor's Home; or, The Terror of the Ocean*." But it is curious to those who have not been obliged for twenty years to witness three new dramas every week, to see how the same theatrical essence pervades the highest as well as the lowest drama—to see how much nearer to the one great dramatist the man is who sets his audience roaring or weeping by the exploits of Rattlin Howard or Peter Timkins the tailor, than he who appears in hot-pressed paper, in poetical unactable poems, called dramas. Stage playing began with the rudest audiences, and it has been true to the principles on which it started. It must be melodramatic to succeed with a mixed assemblage of human beings. The feelings are always more readily stirred in a theatre than the intellect. We have said thus much, obscurely and paradoxically, as some may say, to show that Mile-end and its costermongers are not so completely removed from the Princess's and its grand visitors as may at first be imagined. Indeed, one thing we perceived, that the Mile-end audience were thoroughly moved by the drama they saw. They joyed, they sorrowed, they exulted, they suffered, with the *dramatis persona*; not, perhaps, with a very fine moral perception, but still with a confiding sympathy that made the drama an illusion to them. It was not so at the fashionable theatre; there all was quietude, not to say apathy. Not a heart stirred, not a muscle moved at the well-prepared horrors. The remorseful but increasing villain went through his career of blood, without a shriek or a shudder from the audience. The best of thunders rolled; the densest of fogs enveloped the uncleanly witch-rout in their demoniac sabbaths; but the most delicate young lady never cowered, never shrunk to her mother's bosom or to her father's arm. The Pit of Acheron only suggested in the profane and material minds of the over or mis-educated audience a nice place for a picnic; and the once terrible conjuration seemed only a collection of very nasty things. One fact was plain, the conception of that phase of the marvellous has gone; the schoolmistress has been

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at home, and at work so hard, that she has scrubbed out all such ideas of magic and witchcraft; and what the hard working governess has not completed, the Great Wizard of the North and Herr Frikel have, in their magnanimous revealments, finished off. One veritable piece of nature and truth does still produce a slight sensation. The guilty woman walking in her sleep claims at least attention; and if no longer awe, it must be remembered we have been so many seasons humbugged with the *Sonnambula*, with that terrible crack of the plank, and the drop of the night candle, that we are used-up as to stage horrors, and our fell of hair will no longer rouse at a dismal treatise, though it be uttered by the great poet-player himself.

What comes of all this ambiguous dissertation? Why this: years, indeed centuries, of reasoning and reasonable training have obliterated some kinds of superstitions and errors, and now even the knowledge of their ever being realities is scarcely to be comprehended by what are termed "well-regulated minds." Calm contempt is the feeling for the old errors; and thus the greatest of our dramas produce no absolute effect. The language is listened to with critical admiration, but the life of the play is gone; and we judge, but no longer feel.

Is then the immortal "Williams" to lose his immortality? Never; for whilst human nature remains of the same element, his exemplifications of the emotions will remain marvellously truthful. But the circumstances under which he represents them daily fade towards the horizon of modern perception; and the barbarous chieftains, with their many murders and sanguinary combative ness, find no sympathy, and even little faith. In vain the scenes are realised with untiring pains and illimitable cost, for when so realised they appear as unreal as ever. It is not that Mr. Kean does not realise them, but that the audience do not; and thus a fortune is spent, instead of earned, in the vain effort to revive what no longer lives in the people's hearts.

Macbeth on Monday was realised with every littleness, and even with an attempt to idealise it. A murky vapour enveloped the supernatural portion; muttering thunder, strange screams of death, lamentations in the air, accents terrible, dire combustion, and confused events, were all brought to the aid of the imagination; but the modern imagination is not to be so excited, and the ladies sipped strawberry and cream ices between the acts, and declared the play "was beautiful." All was done that prosaic perseverance and something of poetic fervour could muster to make the tragedy terrible; but somehow it is an emotion difficult to raise in a modern playhouse. The drama is no longer in earnest; or if the tragedy is so, this comfortable, tax-paying, and carriage-riding age is not so; and thus audiences above the Mile-end ones are hard to excite. They have been schooled and governed beyond the seriousness of the theatre—or, rather, beyond the manners of the classics of the theatre.

Notwithstanding this torpor to the play, there is a kind of separate appreciation of actors, and they are admired as they deliver certain set speeches or well-known points. Mr. Kean was admired and applauded in these; and Mrs. Kean threw so many genuine touches of nature into her part, that she went nearest to kindle the audience into true feeling. They seemed half inclined to enter into the passion of the representation, but relapsed into their levity as she left the stage. Great pains have been bestowed on the scenery, which is picturesque and various; but the witch scenes are too dark and too numerous, extending the performance to four hours, and stretching the attention till it becomes jaded. An opera and a five-act tragedy are too much for the stoutest modern audiences; and Shakespeare's play, with all Locke's (or the old) music, is a double performance. Altogether, we fear such elaboration is a mistake, both aesthetically and commercially; though the motive and the execution deserve the double reward of honour and profit.

The Strand has produced a little piece, which, as it deals with existing manners, is attractive. It is entitled *Wooing in Jest but Loving in Earnest*, and turns upon the fact of a lover being incited to woo in jest by the pretended contempt of the lady, but "loving in earnest" when he finds he has a rival. The parts were nicely represented and played by Miss Swanton, Mr. Parselle, and Mr. Selby. It is an adaptation of an early piece of Scribe's, by Mr. Troughton.

A semi-theatrical performance has also been instituted at a small gallery—or, truly to speak, room—at No. 291, Strand by Mr. Adolphus Francis, who seeks to illustrate the great dramatist by a series of dissolving views. The play chosen on Monday night was *Hamlet*, and the reader gave an abbreviated version of the play with a force and redundancy that might have sufficed for Exeter Hall. Dissolving views are scarcely fitted as dramatic illustrations where life and motion are essential; and enlarged and jagged versions of Retszsch's "*Ouvrage*" but ill compensate for the life and motion of the theatre. There are, we believe, spectators to be found for every kind of exhibition in London; but it seems difficult to suppose any persons will sit in a small room to hear a very sonorous reading when for the same payment they

can see the play admirably acted at Sadler's Wells Theatre and elsewhere. It is but just to add that Mr. Carleton gives a series of imitations of the popular actors which is very entertaining and excellent of its kind.

LITERARY NEWS.

It is announced that Lord Derby has placed upon the pension list, for an annual allowance of 50*l.*, the name of Mr. Peter Whittle, author of a "History of Preston," and other antiquarian works.

Mr. Drummond Wolff, son of the Rev. Mr. Wolff, the hero of the Mission to Bokhara, and himself the author of "Rambles through Corsica" and a novel called "Bondele," which some years ago made a noise in the *demi-monde*, has been appointed private secretary to Sir Edward Bulwer Lytton, Bart. Thus does novelist favour novelist.

The Conservatives of Glasgow University seem to be in some doubt as to who they will have for their Lord Rector. The *North British Daily Mail* announces that they have resolved to nominate Sir Edward Bulwer Lytton for re-election; whilst the *Glasgow Daily Bulletin* "understands" that it has been agreed to bring forward the Right Hon. Benjamin Disraeli as a candidate. Perhaps, after all, they may suffer the usual fate of a house divided against itself; for the same authority assures us that "the Liberal Association are likely to nominate either Dickens or Thackeray."

The publication of the "English Cyclopædia of Arts and Sciences" will commence on January 1st.

The Senatus Academicus of the University of Edinburgh met on Wednesday for the election of a representative to the Medical Council. Professor Syme and Professor Balfour were nominated, and the result of a lengthened discussion and a division was that the former was elected by a majority of one. The Universities of Aberdeen, who are conjoined with that of Edinburgh in electing a representative, had previously elected Professor Syme, and, had the University of Edinburgh made another choice, it would have devolved on the Home Secretary to decide between the persons nominated.

With reference to the Burns Centenary Festival the Glasgow stewards met on Tuesday for the purpose of determining upon a permanent appointment of committee. We have not yet, however, received a list of the names determined upon. The *Ayrshire Express* takes occasion to contradict a report to the effect that the Ayrshire society had agreed to merge themselves in the celebration to be held in Glasgow. By many it has been supposed that the idea of commemorating the 25th of January 1859 on the banks of Doon has been relinquished, whereas the preparations have been greatly extended. Lord Brougham has declined to take part in any of the Burns celebrations, on the ground that "he has no prospect of returning from the south as early as the time proposed," albeit he feels as strongly as any one can the fitness of the celebration of Burns' memory.—The North of England committee for promoting a national celebration of the birth of Robert Burns is about to issue an address for general circulation.

On Wednesday evening the deputation from "The Newspaper and Periodical Press Association for obtaining the Repeal of the Paper Duty" were entertained at dinner in the Café Royal, Edinburgh, Charles Cowan, Esq., M.P., in the chair, and Councillor Wood croupier. The company embraced a number of the leading Edinburgh publishers and newspaper proprietors, two from Glasgow, and several gentlemen connected with the paper-making interest. The deputation expressed themselves as highly satisfied with the cordial reception which they had met with in Edinburgh, both privately and in public, as well as the hearty co-operation which had been accorded to their efforts. It is also anticipated by the Association to elicit an expression of public opinion concerning the paper duty in some of the great centres of English commerce and industry. We may therefore expect soon to hear the voice of Liverpool, Manchester, &c., upon the subject, the public men connected with these and other places of magnitude having given attentive consideration to the paper duty question, as one which must receive a settlement in the coming session of Parliament.

The last number of the *Yorkshireman* newspaper, which was commenced nearly a quarter of a century ago, was issued on Saturday. In bidding farewell to his readers the editor states that the principal cause which has contributed to this result is the establishment of cheap daily papers, and considers that two local papers are now sufficient for the wants of the city.

Messrs. Sotheby and Wilkinson will sell on Monday, November 8, and three following days, some books omitted from the sale of Dr. Bliss's library, with other curious items; in December, part of the library of J. Harward, Esq., of Stourbridge, also the first portion of the books of the Metropolitan Library; early in the season, the library of the late Rev. Dr. Allott, that of John Frederick Courtenay, Esq., and that of Admiral Sir Francis Beaufort, also the collections of the late Samuel Gregory, Esq.; and in January, the MSS. and books of Mons. G. Libri.

Messrs. Puttick and Simpson will sell on November 24th a large collection of curious books and tracts; in December, upwards of 10,000 modern books; in the same month the richly-illustrated library, autographs, &c., of the late Miss Jenkins; and in March, the remaining library and MSS. of the late Dawson Turner, Esq.

Mr. D. Nutt and Messrs. Williams and Norgate have in the press a reprint of the "Vatican Greek Testament," by Cardinal Mai, which has lately been published with the Septuagint in Rome, though not to be had separately.

What may be considered a literary curiosity has just appeared at Wilna, in Poland, being a Hebrew translation, by a M. Schulman, of Eugène Sue's "Mystères de Paris."

OBITUARY.

BLAGROVE, MR. WILLIAM, violinist, died suddenly on arriving at Drury Lane Theatre to perform his duties in the orchestra on Monday night. Mr. Blagrove is one of the brothers of Henry Blagrove, the more celebrated violinist; yet even he was a musician of no inconsiderable talent. His sudden death is attributed to disease of the heart.

MOSENDER, CHARLES GUTAVUS, Professor of Chemistry, Pharmacy, and Mineralogy at the Swedish Royal Academy of Sciences; Knight of the Royal Swedish Order of the North Star, and honorary member of various scientific societies, on the 15th ult., suddenly, at Engsholm, near Stockholm, aged 61. The deceased was distinguished as the author of several scientific papers and the discoverer of four new metals—viz., lanthanum, dydium, erbium, and terbium.

PAUL, DR. JAMES, minister of Tullynessle, died in his own manse on Thursday, the 21st ult., under the decay of advancing age. He was (says the *Aberdeen Herald*) a keen supporter of the Moderate party. When the excitement with regard to popular rights reached its maximum, about 1832, generating that anti-patronage movement in the Church which ended in the Veto Act, Dr. Paul was amongst the most decided of those churchmen who protested against the enactment; and this not merely in his place in the Church courts, but also through the press, in a pamphlet addressed "To the People of Scotland," which he published along with Mr. Pirie, of Dyce, and which at the time had a wide circulation. From the date of the secession, Dr. Paul was looked up to as substantially the leader of his Presbytery and Synod; and this was in a certain sense officially recognised by his election to the moderatorship of the General Assembly for the year 1846.

PEIFFER, MME. IDA, the celebrated female traveller, died in Vienna on the 27th ult. It is said that the fever which attacked her during her journey in Madagascar was the cause of her death. Mme. Peiffer was born at Vienna in or about the year 1795. A desire for travel early possessed her, although she had every inducement to lead a domestic life in her marriage and the education of her sons. At length, however, having put by, year by year, enough money to carry out her purpose, she started for the East about 1842, travelled through Turkey, Egypt, and Palestine, and on her return published her diary in two small volumes. In 1845 she travelled through Scandinavia and Iceland, of which she wrote an account; and on the 1st of May 1846, at the age of fifty-one, she started from Vienna on her voyage round the world. The adventurous spirit which she displayed during these wanderings is well known. Crossing the American Continent, she reached China, via Tahiti, thence to Calcutta and Bombay; finally, crossing the Koordish mountains to Persia, she reached home by way of Russia, Constantinople, and Athens, on the 4th of November 1848, the journey having occupied a little more than two years and six months. Her account of this great journey appeared two years later, and has been translated into English. In May 1857 Mme. Ida Peiffer visited London, on her way to the Cape of Good Hope, intending to make another circuit round the world. The expense of African travel, however, prevented her from penetrating very far into that continent; but she managed to explore the Sunda Islands, and in the beginning of 1852 was at Sarawak, whence she penetrated into the interior of Borneo, and inspected the gold and diamond mines of Sandak. After visiting Java and Sumatra she accepted a free passage to California, sailed down the west coast, crossed the Andes, and, after visiting the United States, arrived in London towards the close of 1854. The particulars of this voyage were also published. Her final voyage was to Madagascar, where she was attacked by the disease which terminated so fatally.

REID, MAJOR-GENERAL SIX WILLIAM, K.C.B., died at his residence, Gloucester-terrace, Hyde-park, on Sunday evening last. The deceased General served in the Royal Engineers in 1809, and served under the Duke of Wellington to the end of the Peninsular war. He was made Colonel of the Engineers in 1854, and Major-General in 1856. From February 1839 to October 1846 he was Governor of Bermuda; from October 1846 to August 1848 he was Governor of the Windward Islands, and was appointed Governor of Malta in 1851. He was the author of two valuable works on the Law of Storms. He was Chairman of the Executive Committee for managing the Great Industrial Exhibition of 1851, and was made K.C.B. in acknowledgment of his services on that and previous occasions.

VENTILATING STOVES! SUSPENSION STOVES!—The two best, cheapest, and most economical—Prospectuses, with prices, post free.—DEANE and Co., London-bridge.

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[Nov. 6, 1858.]

BANK of DEPOSIT (Established A.D. 1844),
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WINE NO LONGER AN EXPENSIVE LUXURY.—Our superior SOUTH AFRICAN PORT, SHERRY, MADEIRA, &c., in brilliant condition, 20*s.* per Dozen.

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MICROSCOPES.—J. AMADIO'S Improved COMPOUND MICROSCOPES, 2*s.*; Students', 3*s.* 18*s.* *gd.*

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* * A large assortment of Achromatic Microscopes, Microscopic Photographs now ready; Napoleon, Eugenie, Arctic Council (32 Portraits), Tintern Abbey, and a variety of others.

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TELESCOPES.—J. AMADIO'S TOURIST ACHROMATIC TELESCOPE in Sling Case with Three Puffs. Price 1*s.* *gd.*—Address 7, Throgmorton-street.—A large assortment of Achromatic Telescopes.

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Best Transparent Ivory-handled Knives—per doz.	s. d.	per doz.	s. d.	per pair	s. d.
Table Knives	33 0	Dessert ditto	28 0	Carvers	10 6
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		Fine Ivory-handled Knives—			
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A small useful plate chest, containing a set, guaranteed of first quality for finish and durability, as follows:

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12 Table Spoons	2 8 0	3 0 0	3 10 0
12 Dessert Forks	1 18 0	2 8 0	3 0 0
12 Dessert Spoons	1 10 0	1 15 0	2 2 0
12 Tea Spoons	1 10 0	1 15 0	2 2 0
6 Egg Spoons, gilt bowls	0 12 0	0 15 0	0 18 0
2 Sauce Ladles	0 7 0	0 8 6	0 10 6
1 Gravy Spoon	0 8 0	0 11 0	0 13 6
2 Salt Spoons, gilt bowls	0 4 0	0 5 0	0 6 0
1 Mustard Spoon, gt. bl.	0 2 0	0 2 6	0 3 0
1 Pair Sugar Tong	0 3 0	0 3 9	0 5 0
1 Palf Fish Carvers	1 4 0	1 7 6	1 12 0
1 Butter Knife	0 3 6	0 5 9	0 7 0
1 Soup Ladle	0 13 0	0 17 6	1 0 1
1 Sugar Sifter	0 4 0	0 4 9	0 5 9
Total	11 14 6	14 11 3	17 14 9
			21 4 9

Any article to be had singly at the same prices. An oak chest to contain the above, and a relative number of knives, &c., 2*s.* 18*s.* Tea and coffee sets, cruet and liqueur frames, waiters, candlesticks, &c., at proportionate prices. All kinds of repainting done by the patent process.

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Every Packet is labelled as above.

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CAUTION.—Every box of the genuine medicine has the words "DR. LOCOCK'S WAFERS" in white letters on a red ground, in the Government Stamp, and without which words all are counterfeits and an imposition.

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Nov. 6, 1858.]

THE CRITIC.

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SYDENHAM TOP-COAT, 42s.—Easy, warm, waterproof, and elegant; the most perfect overcoat out.—**SAMUEL BROTHERS,** Merchant Tailors, 29, Ludgate-hill.

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Patterns and Guide to Self-Measurement sent free.

NICOLL'S NEW REGISTERED PALETOF has all those advantages which secured such general popularity to Messrs. Nicoll's original Paletot, that is to say, as it avoids giving to the wearer an outre appearance, professional men and all others can use during morning and afternoon in or out of doors; secondly, there is an absence of unnecessary seams; thirdly, a more graceful outline and great saving in wear; the latter advantage is considerably enhanced by the application of a peculiar and neatly-stitched binding, the mode of effecting which is patented. In London, the **NEW REGISTERED PALETOF** can alone be had of H. J. and D. NICOLL, 114, 116, 118, and 120, Regent-street, and 22, Cornhill.

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H. J. and D. NICOLL recommend for an outside Coat the Havelock and Patent Cape Paletot; and for ordinary use the Cape Suit, such being well adapted to Young Gentlemen on account of exhibiting a remarkable economy of material and excellence. Gentlemen at Eton, New, Winchester, the Military and Naval Schools, waited on by appointment. A great variety of materials adapted for the Kilted or Highland Costume, as worn by the Royal Princes, may be seen at **WARRICK HOUSE,** 142 and 144, Regent-street.

FOR LADIES.

NICOLL'S PATENT HIGHLAND CLOAK is a combination of utility, elegance, and comfort. No Lady having seen or used such in travelling for morning wear or for covering full dress would willingly be without one. It somewhat resembles the old Spanish Roquelaire, and has an elastic Capucine Hood. It is not cumbersome or heavy, and measures from twelve to sixteen yards round the outer edge, tailing in graceful folds from the shoulders; but by means of a unique device (since named the Patent) the wearer can instantly form a semi-sleeve, and thus have the arms at liberty; at the same time the Cloak can be made as quickly to resume its original shape. The materials chiefly used for travelling are the soft neutral-coloured shower-proof Woolen Cloth manufactured by this firm, but for the promenade other materials are provided. The price will be two guineas and a half for each Cloak; but with the Méganique and a lined Hood a few shillings more are charged. This department is attended to by Cutters, who prepare Mantles of all kinds, with Velvet, Fur, or Cloth Jackets, either for In or Out door use. These at all times—like this Firm's Riding Habit—are in good taste and fit well. Female attendants may also be seen for Pantaloons des Dames à Cheval, partially composed of Chamois. As no measure is required, the patent Highland Cloak can be sent at once to any part of the country, and is thus well adapted for a gift.—H. J. and D. NICOLL, Warwick House, 142 and 144, Regent-street, London.

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CAUTION.—In consequence of many impudent attempts to deceive the public, it is necessary to state that all Messrs. Nicoll's manufactures may be distinguished by a trade mark, consisting of a silk label attached to each specimen; to copy this is fraud, and may be thus detected: if the garment is dark-coloured the label has a black ground, with the firm's name and address woven by the Jacquard loom in gold-coloured silk; if the garment is light-coloured, the label has a pale drab ground, and red letters. Each garment is marked in plain figures, at a fixed moderate price, and is of the best materials. H. J. and D. NICOLL have recognised agents in various parts of the United Kingdom and Colonies, and any information forwarded through them will be thimkfully acknowledged or paid for so that the same may lead to the prosecution of any person copying their trade mark, or making an unfair use of their name; that is to say, in such manner as may be calculated to mislead.

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